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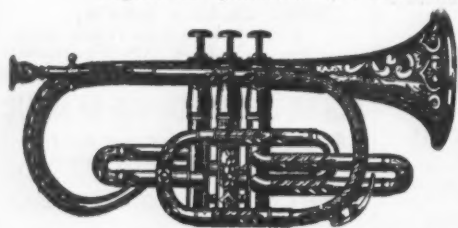
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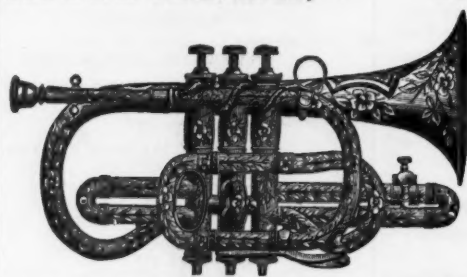
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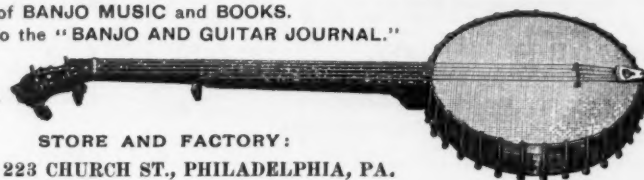
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IT cannot justly be said of the United States that they compose a country which does not prize its own prophets. Quite the contrary, and I can even call to mind occasions where they overdid the thing, more especially when the Americans were away from their own country. Still it has not been the custom of the American people so far to coddle American born musicians, and in this respect our country is far behind, for instance, England, which praises everything that is English, or France which would like to keep all non-French music out of the pale of its rather narrow confines. While I think that the United States holds just about a right middle course in this regard, it would still seem to me that Europe had until very recently a rather too deprecatory view of our native musical activity, both of the reproductive and productive kind, more especially of the latter. Germany is particularly prone to look upon American musicians somewhat as humbugs, and yet when the right article came along the Germans were both too fair minded and too musical to withhold their encomiums, and such praise as was earned here of course shone in a reflected lustre back upon the recipients also in the United States, where they were the more highly esteemed for it after their return to their own shores. It cannot be wondered at that this is so, for Europe is much older and perhaps after all a good deal wiser, because more experienced in matters of art, and musical praise in Germany is acknowledged therefore also in the United States.

Of reproductive American artists many have won fame in Germany. Musical creators, however, so far have been scarce, and if I except those who have lived or studied here in Germany, such as, for instance, Bird, MacDowell, Van der Stucken, Templeton Strong and a very few others, no American composers are known here even by name, and our country has here enjoyed so far only the reputation of being of great mercantile and mechanical genius, but that creative art had not yet struck root there. This narrow and nowadays quite unjust view, however, has of late somewhat been shaken, and I hope that the two events of which I am about to relate will work both ways—first of all to give Germany a different idea of our composers, and secondly to make the latter more respected in their own country.

Of the two young men, Bruno Oscar Klein is already well known to you, while Howard Brockway's name may scarcely have been mentioned over there as yet, except through some very recent performances of compositions of his on the part of Paul Tidden and Maud Powell and an occasional or casual remark of my own. I consider it one of the greatest prerogatives of a critic, one of his noblest and also most sacred privileges, to be able to assist struggling young talent or genius when he finds and recognizes it. Everybody, good, bad or indifferent critic as he may be, can easily nowadays praise a sonata or a symphony by Beethoven, and I have known cases even where they praised a Beethoven sonata when it was not a Beethoven sonata at all. As I said before, this is very easy, but to recognize and help to a general recognition talent which has not been generally acknowledged before is a more difficult task and one which at times requires a good deal of courage of one's own conviction. Hanslick, no matter how finely he writes, no matter how polished his German and how exquisite his feuilleton style, will never appeal to me as a great critic, simply because he failed to recognize a Rubinstein as pianist and a Wagner as composer when they first made their appearance. His name, therefore, will in later musical history be handled with perhaps the same derision with which we smile nowadays when we read of the critics who in their time wrote of some of the Beethoven symphonies as the lucubrations of a madman.

I have not in Howard Brockway the honor or the prestige of presenting to you a future Beethoven, but I give it as my sincerest conviction that he is a highly talented young fellow, who with twenty-four years of age has pro-

duced works which give promise of greater things to come, and whose name will, according to my estimation, some day—and a day not too far off either—shine forth most brilliantly among the names of American composers of merit. Moreover, Mr. Brockway has been exceedingly well taught; he has the technical requirements of his métier at his finger's ends, and this is the merit of Otis B. Boise, Esq., himself a musician of the very first rank, who has been Brockway's sole teacher, and who has given him a most thorough control over the rudimentary as well as the highest elements of composition, such as counterpoint, form and orchestration. I make especial mention of this fact because many of the Berlin papers have made the mistake (caused probably through the fact that Professors Barth and Wirth, both of the Hochschule, lent their services as soloists to this concert) of putting down Howard Brockway as a pupil of the Royal High School of Music. In reality he has had but this one teacher, a modest American, of whom I gladly repeat the remark made by no one less than Ferdinand Ries, who at the end of the concert remarked to Howard Brockway: "The teacher may be proud of such a pupil, but you have every reason also to be proud of your teacher."

Regarding the outward success of the concert, which took place at the Singakademie on last Saturday night, THE MUSICAL COURIER readers have been informed by cablegram, and I can now add that a good many among the large and enthusiastic audience which had gathered for the occasion, and which called the composer upon the platform over half a dozen times, were members of the American colony, which was well represented, from the Embassy down to the little American girls and young fellows who are studying here at one or the other of the many conservatories or with some private teacher, and whose name is legion.

As for the performance the greatest praise is due to Prof. Franz Mannstaedt, who rarely took greater trouble and conducted with more attention and spirit, evidently also con amore, than he did on this occasion. Thus it came to pass that the Philharmonic Orchestra played, with only two rehearsals, two of the most difficult, entirely new and to them of course unknown compositions in a right praiseworthy manner, albeit it cannot be denied that a still finer working out would have vastly benefited some portions of the ballad as well as the slow movement, and especially the very elaborate last movement of the symphony.

The soloists were the highly esteemed Professors Barth and Wirth, who played first in conjunction Brockway's G minor sonata for piano and violin, which is so far the best

travelling ballad, op. 11, and the D major symphony, op. 12; of the former I can speak *ex cathedra*, as I have thoroughly studied the score, of which I am proud to state that it is dedicated to me.

The ballad is in G minor, a work of originality and strength of thought, concentrated in form and orchestrated most effectively. It begins with a quiet introduction in the strings and horns, which leads to the appearance of the main theme in the woodwind and horns, which is of a very sustained and melancholy character. (Ballade No. 1.)

After having been taken up by the strings this theme is developed into a climax for full orchestra, and then gradually sinks back into the mood of the opening. In upon this enters, rather suddenly, the following graceful theme, which is given to the woodwind and harp over an organ point on D for the 'celli and basses. (Ballade No. 2.)

This is developed to some length rather quietly, never rising to any great climax. Then appear hints of a third theme in the solo horn, and soon is ushered in the theme itself, given to the English horn, accompanied softly by the strings. (Ballade No. 3.)

This is in turn taken up by the strings and developed by the full orchestra to a tremendous climax, in which now the trumpets belch forth in great vehemence with theme No. 3 against a wild rush in the woodwind and strings. After the subsiding of this episode commences a determined accelerando, leading eventually with a big crescendo to the re-entrance of theme No. 1, now appearing in very rapid and passionate character, sung out by the strings, accompanied by the brasses and lower woodwind. The latter half of the composition is made up of varied and effective uses of this theme, which is in fact the keynote of the ballad. Here, too, the admirable musicianship of the yungo composer is displayed to fullest advantage. In upon the storm and stress of this big development there breaks in once more, like a rift in the clouds, theme No. 2, which, however, is soon abandoned, and now the working up to the most intense climax of the entire composition begins. In this climax the first theme is announced with overwhelming power, and then after four bars of almost absolute quiet theme No. 3 closes the composition in a most peaceful and conciliating mood.

The symphony op. 12 in D major is a still more important work; in fact, so far it is the composer's biggest and most pretentious effort. In character it is buoyant, joyous and youthful throughout—a very musical portrayal of spring and love, or love in springtime. It is scored for full modern orchestra, and makes use in the last movement of the

### Ballade

*Andante sostenuto*

No. 1. *pp* *wood horn*

*Allegro moderato*

No. 2. *wood P* *harp*

No. 3. *English horn* *strings*

known of his works, and which has been played in America by Tidden and Miss Powell, and which, moreover, I have minutely described in these columns heretofore.

Prof. Heinrich Barth singly gave four of the smaller piano pieces from op. 8, Canoniche Lied, Elfen Serenade, Elfenspiel and Marsch in his own brilliant manner, and he was recalled together with the composer.

Prof. Emanuel Wirth made no less a hit with the charming and entirely new Cavatina, op. 13, in A major for violin with orchestral accompaniment (strings, two horns and one clarinet). This piece will probably more than any other one serve to introduce the young composer to the world at large. It is spontaneous, beautiful and clever. If played by a Kneisel it is bound to make an effect.

You will now permit me to give you a short analytical sketch of the two main works of the program, the orches-

bass clarinet and contra-bassoon. The instrumentation throughout this work shows a still surer grasp, and in fact a mastery over color and effect which are truly marvelous in one so young and who has so far written only these two works for orchestra. The form is perfect in every respect through all the four movements.

The first movement, an allegro, has for first theme the following, set for strings and wood. (See First Movement, No. 1.)

This first theme is divided into two parts, *a* and *b*, which are frequently used separately. The second theme is introduced by the clarinet and plays a very important rôle not only in this movement, but is used afterward also as a reminiscence and as a close to the fourth movement and entire symphony. (First Movement, No. 2.)

The third theme is of a very sweeping and original char-

1<sup>st</sup> Movement .. Symphony in D Major  
Norand Brockway

*Allievo*  
No. 1. 

*Meno mosso*  
No. 2. 

*Allegretto*  
No. 3. 

*Andante*  
No. 4. 

No. 5. 

acter. It is announced first by the strings pianissimo. (First Movement, No. 3.)

The *Durchführung* is not over long, uses all the themes of the movement in systematic and well laid out style, is concise and powerful. The close of the *coda* brings the first two themes together in good contrapuntal workmanship and with very telling effect.

The slow movement opens with its principal theme given to the 'celli, accompanied by violas and clarinets. (Second Movement, No. 4.)

This is sung out to some length in very lyrical style. The second theme of this movement is in direct contrast to the first, although distinctly lyrical also. It appears in the clarinet with an effective setting of strings and horns. (Second Movement, No. 5.)

The scherzo (third movement) is scored throughout in very light manner and is as buoyant as Frank Stockton's famous *Negative Gravity*. The principal theme appears in the strings. (Third Movement, No. 6.)

This flies onward until a new episode enters in flute and pizzicato strings. These two themes are developed very thoroughly. (Third Movement, No. 7.)

The trio is very delicious, both in character and setting. The principal theme is fairy-like. (Third Movement, No. 8.)

There appears in it a passionate melody in the 'celli, which does not, however, interrupt the woodwind, which continue with theme No. 8, while the following theme is dropped in. (Third Movement, No. 9.)

The close of the scherzo is particularly effective and felicitous, winding up with a mad rush in strings and wood at tremendous speed.

The fourth movement (*allegro molto*) opens with the following characteristic and rhythmically pregnant theme (Fourth Movement, No. 10) given out by the wood in unison against pianissimo trombones. This produces an effective color. The style of this movement is strident and bold. Theme No. 11 (Fourth Movement, No. 11) appears in the first violins, accompanied by pizzicato strings. The third theme of this movement (Fourth Movement, No. 12) is very broad and noble, and its setting for 'cello and deep wood is most successful. The *Durchführung* of this movement is a remarkable one, in which the first theme suddenly appears in an entirely new, light and elfinlike character. The return to the regular announcement of Theme No. 10 is most powerful and musicianly. The *coda* moves in very rapid tempo and uses Themes 10 and 11, leading finally to a tremendous and broad entrance of Theme No. 2, from the first movement, with which felicitous reminiscence the symphony closes in grand style.

I should like to have Mr. Van der Stucken or Mr. Damrosch perform this symphony for you, and I am sure you

will all agree with me if I once more pronounce it as a work of which the United States may be proud.

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No less may they be proud of the production at Hamburg of Bruno Oscar Klein's music drama *Kenilworth*. In a measure it is even of greater and certainly more far-reaching importance than the concert just mentioned. It means that Pollini, acknowledgedly the cleverest of all European opera house intendants, and a man whose sound, artistic and musical judgment is world-famous, has found sufficient merit in an American opera not only to produce it at his own opera house, but, so to speak, to identify himself with it. In a personal interview which I had with Pollini day before yesterday at Hamburg, having gone thither to hear the third performance of *Kenilworth*, the great impresario spoke with the highest enthusiasm of Bruno Oscar Klein's opera, which, as Pollini told me, will be repeated five times during March, and which in April for the meeting at Hamburg of the German opera house intendants Pollini has chosen as the festival opera. No doubt that *Kenilworth* will then find its way into many other of the German opera houses, and perhaps, when its praises have been sufficiently sung throughout Europe, it may some day hope to make its appearance also upon the boards of the Metropolitan Opera House of New York, which has so far been closed to the efforts and ambitions of American composers.

About the success of the premiere of *Kenilworth* you have been informed through a short notice in a previous budget. I could not be present at Hamburg, but the papers I read with avidity and was delighted at seeing the work appreciated in most generous style by the Hamburg critics, one and all, and without a single exception. The second performance was accompanied with no less happy results than the premiere, and then came to me a copy of the piano score, after the perusal of which I made up my mind that I had to see and hear *Kenilworth* for myself, and thus it came to pass that, having nothing particular to lose here at Berlin, I went down to Hamburg on Monday and witnessed the third representation of the work.

Permit me to say right here at the outset that my anticipations, great as they had been, have been far surpassed,

3<sup>d</sup> movement.

*Presto*  
No. 6. 

No. 7. 

*Andante*  
No. 8. 

No. 9. 

4<sup>th</sup> movement

*Allegretto*  
No. 10. 

No. 11. 

No. 12. 

No. 13. 

both as regards the performance and especially also the work itself, which held me spellbound from the first to the last. The Steigerung is so great and the interest created in the listeners so intense that in the final and most touching scene—Amy Robsart's self destruction by poison—I was so affected that the tears streamed down from my eyes; and I can assure you that this effect was not brought on merely by the clever acting and superb singing of Mrs. Klafsky, the representative of Amy Robsart, nor yet by the graphic beauty of the situation, but in the main by the innate tenderness and sympathetic character of Bruno Oscar Klein's music, which at this moment reaches a noble climax that is simply and absolutely irresistible.

But let me not put the cart before the horse, and allow me once more to begin at the beginning. While the piano score of Kenilworth shows only three acts, the production on the Hamburg stage had four, the first act having been divided into two. The composer tells me that a second and new edition of Kenilworth will contain one Vorspiel (preliminary act) and three acts. In the following short review, however, I shall have to adhere to the first edition as it is now before me.

Regarding the text, which was written for Mr. Klein by Wilhelm Mueller, of New York, I have this to say: that it is thoroughly poetic in language and perfectly businesslike in stage arrangement, following in the main pretty closely and faithfully the incidents related in Walter Scott's masterly novel.

The orchestral prelude introduces to us musically the principal characters of the drama, Amy, Varney, Leicester, Tressilian. It opens with Amy's sad strains (the climax of her romanza, page 69) O Maegdelein, lass Dein Sehnen (Ad I.), and ends with the sotto voce passage of her death scene. (Ad II.)

The melody of the romanza is given out by all the strings (except the basses) in unison, accompanied by the harp, woodwind and horns. Varney's motive is brought forward by the first horn, the harmony lying in the bassoons, while restless triplets in the 'celli give the episode a diabolical tinge. The noble character of Tressilian is portrayed in one of the most beautiful themes in the entire work. (Ad III.)

The first half of the first act taking place in the tavern of Cumnor, the character of the music is of course light, with many changes of time. So we find in Goldthread's drinking song 6-8, 9-8 and 12-8 rhythm. Still there is even in this scene a very dramatic intermezzo, the monologue of Tressilian (pages 16 to 21), in the *piu animato* portion of which is made an unusually effective use of the three trumpets and four horns. Great applause followed the singing of the Landsknechtlied (Doerwald as Lambourne), with refrain by the chorus, and just before the fall of the curtain upon the *Verwandlung* the evening song for chorus of peasants with an *ostinato* of bells made a great hit.

Some of the greatest effects in the music drama occur in the first act: Tressilian's monologue, the quartet, Amy's romanza and the finale (pages 94 to 99) in which Amy resolves to escape from Cumnor and to follow Leicester to Kenilworth. Unbounded passion runs riot through these pages.

Among the remarkable episodes in the second act is, first of all, the great duet between Amy and Leicester (pages 109 to 126). I call especial attention to Leicester's sweet strain, Rein wie Deines Hochlands Seen (page 114), melody in 'celli and bassoons, accompanied by flutes and clarinets. Klein uses these bars later on in very clever and musicianly style as the foundation for his orchestral prelude to the third act. Another remarkable place I find on page 122, last line, one of the great climaxes with an uncommon cadence which so frequently occur in Kenilworth. Tremendous applause is certain to follow Amy's ending of the duet on high C, just as it did last Monday night in open scene. Varney's Song of the Storm, with its Dorian tonality and its Mephistophelian character, is very original. Baptiste Hofmann, the baritone, who sings and acts Varney in most remarkable style, said: "I shall travel on this song."

"The march in B flat at the cortège of Queen Elizabeth is sure to find its way into many concert rooms," says the Leipzig Tageblatt, and I agree with that judgment most perfectly. Very remarkable is the quaint way in which Klein harmonizes, and orchestrates two old Scotch tunes which he utilizes for the trio of this march.

The quintet with which this act closes (pages 159 to 171) is one of the finest efforts in the whole work. The climax on page 167 is simply superb, and reminds me, without, however, being in the slightest degree reminiscent, of the building up in the quintet from Die Meistersinger.

Of especial merit is, as I have already mentioned above, the prelude to the third act, which after charming solo episodes for the oboe, the 'cello and the clarinet on page 174, breaks forth into a big melody for the entire orchestra, which is both sweeping and beautiful. Klein seems to be particularly prone to musical cadenzas, proofs of which occur throughout the entire opera; so on page 7, three last bars, end of monologue, page 21 (fourth line first bar), page 99 (the entire page alternating between B major and G major), page 118, fourth line, and page 122, last line.

Of great effect also is Leicester's wooing of Queen Bess.

Page 186, a duo with the clarinet; here again we meet one of those remarkable endings (page 188, end of second line) and Leicester's retrospect, "Wie war sie schön" (on page 199 with that extraordinary closing as seen on page 208, first line, last bar). To the musician these things are really delightful and delicious, and I think it would repay anybody to get the piano score if for no other purpose than to enjoy these cadences.

It would remain now for me to speak of Amy's last great scene, her dramatic episode and encounter with Varney (218-221) and most especially her dying scene and prayer, but of this final scene I have made mention at the outset, and nothing stronger than I said then could I now repeat. It is simply overwhelming, beautiful, touching, inspired and inspiring.

I hope you will see Kenilworth some day at the Metropolitan Opera House, and that you may be able to hear the two orchestral preludes and the march in concert in New York very soon.

As for the performance of his opera at the Hamburg Stadt Theatre, Bruno Oscar Klein has every reason to be

a beautiful voice, and he sings with heart and feeling as well as quite unusual intelligence. Miss Kornfeld as Janet, with a good alto voice, and Miss Saak as Queen Elizabeth, every inch a queen, but not with the historically correct color of hair, were very good, and all the minor rôles were in equally good and trustworthy hands.

Special praise is due to Kapellmeister Otto Lohse, who conducts the opera to the composer's satisfaction, and that, as you may imagine, is the highest praise that can possibly be bestowed. Chorus and orchestra, especially the latter, which has by no means an easy task, are simply superb. So is the entire mise-en-scène, with entirely new and beautiful costumes, and the fine scenery of the second act, representing Kenilworth Castle, painted by Franz Gruber. Franz Bittong, the Hamburg stage manager, deserves special encomiums, and altogether the performance of Kenilworth shows Pollini's forces to the very best advantage.

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Although not exactly a musical event, I want to make mention of the Washington's Birthday celebration which the

more than pleased and satisfied. All of the many good artists concerned in the reproduction seem to enter into the spirit of their task with evident love, and the cast as a whole is such that it might prove difficult to duplicate it at any other opera house, the Berlin Royal Opera included.

The principal rôle is of course that of Amy Robsart, and luckily it also fell to the share of the principal artist among Pollini's personnel. Madame Klafsky is certainly a wonderful artist and a noble woman. After having felt her dramatic intensity, her fine delineation of the character allotted to her, not to speak of her noble vocal organ and the art, as well as musical culture, displayed in her delivery, I can well understand that Hans von Bülow once said of her that not since Beethoven's time has there been such a *Fidelio* as Klafsky. What more need or could I say after that?

Next to her I liked Baptiste Hofmann, with his sonorous baritone voice, best in the difficult rôle of Varney. Spielmann has not quite the depth of voice for Tressilian, but he is admirable in every other respect. Birrenkoven, the tenor, has not quite the figure which we associate in our minds with the Leicester, who dared to aspire to Queen Elizabeth's hand, and who certainly succeeded in gaining her affections if not her hand. However, Birrenkoven has

American colony in Berlin held at the Reichshof on last Friday night, under the auspices of the United States Embassy, and to which I was honored with an invitation.

The Hon. Theodore Runyon, our Ambassador, made a short speech in honor of "the Father of Our Country," and then introduced Mr. Platner, who, with his usual eloquence, eulogized the memory of George Washington, "the greatest statesman of all times."

The speeches were preceded by a short concert, in which Miss Amelia Heineberg, the charming little pianist; Miss Kathryn Maude Bruce, soprano, and Miss Bessie Preston Holmes, violinist, gave musical enjoyment to about 200 members from among the élite of their resident country men and women.

Refreshments and a ball which lasted until — A. M. wound up the pleasant commemoration.

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Pollini begged me to contradict the rumor that he was going to manage the Vienna Carl Theatre. He has enough to do with his various Hamburg enterprises.

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At Hamburg I met Miss Sophie Traubmann, the American soprano. She told me that she has signed a contract

with Manager Henry Wolfsohn and that she will be heard again in her native land next season.

Arthur Nikisch seems to be in for it at Budapest for never ending trouble. The ex-tenor Prevost, from the Royal Hungarian Opera, has accused him to Baron Nopcsa, the Government commissioner, of having taken 10 per cent. from the artists engaged by him on contract. Nikisch's reply is a libel suit against the ex-tenor.

Prof. Gustav Hollaender has now taken definite command of the Stern Conservatory at Berlin. When he left Cologne, the city of his former activity, the orchestra tendered him a farewell banquet, at which a silver wreath was presented him. Prof. Franz Wuellner, the director of the Cologne Conservatory gave a flattering and befitting farewell speech.

The Mecklenburg court pianist, C. Schulz-Schwerin, a piano teacher of the Bülow school, has been added to the pedagogic forces of the Stern Conservatory. O. F.

MARCH 6, 1895.

THE past week was musically one of crescendos and decrescendos, and it did not begin very well. The first concert I attended was the joint vocal recital of Marie Loewe, an alto, and Walter Presting, a baritone, which took place in Bechstein Hall on Tuesday night of last week. Although they sang no duets, each one was heard individually in three groups of Lieder, and I am somewhat at a loss to decide who was the worse of the two. The lady had the disadvantage of a somewhat more faulty ear, for which the gentleman made up by an utter absence of all musical feeling, and both had disagreeable voices of anything but sympathetic quality. In my dilemma, and not caring to leave the decision to the toss-up of a penny, I asked the rising young composer Hans Hermann, five of whose Lieder graced the program of the occasion, and as he, perhaps because they were sung by the baritone, considered the male singer the worse of the two, I will let it stand at that and give the lady the benefit of my own doubt. Why do such people come to Berlin to give concerts?

On Wednesday evening I attended first the better half of a good performance of Händel's oratorio Joshua, at the Royal Opera House. You may be somewhat astonished, and perhaps not unjustly so, at the fact that in a city in which we have three grand choral societies—the Singakademie, the Stern and the Ochs chorus organizations, not to mention any number of smaller and consequently less important vocal societies—the Royal Opera House intendency should taken it upon itself to give oratorio performances; but what does such a proceeding signify in comparison with the fact that next Monday night the Berlin Wagner Society—mind you, the Wagner Society—will give us a performance of The Messiah!

The Royal Opera House oratorio performances, which, besides Joshua, will include Beethoven's Missa Solemnis and Bach's St. Matthew Passion Music are, I understand, gotten up under the direct influence of Her Majesty the Empress and the court generally, and they are decidedly befitting Lenten entertainments. Outside of this religious raison d'être they also serve the admirable worldly and artistic purposes of giving more employment and consequently more remuneration to the Royal Opera chorus, which excellent body of singers has of late, through the continued performances of modern operas without chorus, been somewhat neglected, and also of bringing forward into deserved prominence our fine conductor Dr. Muck, whose qualities as the best of our three first (there is no primus inter pares) operatic conductors have been pretty generally acknowledged, but whose equally grand equipment as concert conductor have been somewhat unjustly overshadowed and possibly overlooked through the great success of Weingartner as conductor of the symphony evenings of the royal orchestra.

If this really was one of the purposes of the proposed three oratorio performances its ends were served admirably last Wednesday night, for a better reproduction of the rather rarely heard oratorio Joshua is hard to imagine, more especially as far as the work of the orchestra and chorus, under Dr. Muck's direction, was concerned. And in this matter it must likewise be borne in mind that the choral achievement was all the more praiseworthy and to be admired, as oratorio singing is not exactly in the line of operatic chorus singers, and as, moreover, in point of numbers this professional chorus is far below the average of the three amateur choral organizations I mentioned above.

As for the soloists, members of the Royal Opera House personnel, all four of them were very good, but especially admirable was the tenor Sylva in the title part. I don't believe that Joshua with its blending of heroic and love episodes is any more antiquated or less powerful or interesting than any other one of Händel's many oratorios, but I think that it is given less frequently than several others, notably its twin brother, Judas Maccabæus, simply because we have no more representatives of Joshua. Those tenors who have the heroic and virile qualities the part demands, do not as a rule possess the technic necessary to

sing the very difficult coloratura arias, and the few lyric or tenor di grazia who have the florid accomplishments usually have not the other qualities first mentioned. Both are found united in our old friend Eloy Carmen Sylva, who was simply wonderful, and even his old time antagonist, Prof. Gustav Engel, of the *Vossische Zeitung*, who rarely before found a word of praise for our heroic tenor, had to give in and join in the general chorus of encomiums.

Mrs. Emily Herzog, with her pure soprano voice of sympathetic quality and with her usual musical delivery, sang *Asa's* and the *Angel's* music to perfection, and Krolup did justice to the bass part of *Caleb*. Not quite satisfactory musically, albeit very pleasing vocally, was Mrs. Ritter-Goetze, who seemingly was not at home in the contralto part of *Othniel*. However, she did not spoil anything or disturb the general good ensemble, and if applause had been generally indulged in, which, however, curiously enough—seemingly for etiquette's sake—was not the case, she certainly would have come in for her share.

On the same evening at the Singakademie, which spacious hall was nearly sold out, podium and all, Mr. Raimund von Zur-Muehlen gave a song recital, of which I was just able to hear the last portion. He is one of the most refined and tasteful of male Lieder singers of our day, and albeit his tenor voice nowadays does not comfortably reach up much beyond F or F sharp, his singing is a pleasure to listen to. In point of program making he is also a master, and one who, as you will see from the appended scheme knows how to select something not quite entirely threadbare from even the well-known masters:

	Morgenlied
	Die Thräne
	Die Lerche
Rubinstein	Es Blinkt der Thau
	Sehnsucht
	Tropfen Thau
	Neue Liebe
Löwe	Im Traum sah ich die Geliebte
Proch.	Das Erkennen
Schubert	Der Musensohn
	Regenlied (by request)
Brahms	In Waldeseinsamkeit
	Botschaft
Gounod	Reine du matin
Old French	Pastorale (by request)
Pessard	L'Adieu du matin (by request)
	Weihnachtslied
W. Berger	Mutter und Kind
	Ach, wer das doch könnte

Of Wilhelm Berger's Lieder I have several times had and taken occasion to speak with admiration, and again I seize the opportunity of telling you that you might do worse than to take him up into your repertory, albeit he is but a simple American born composer.

Von Zur Muehlen, who seemed to me to sing these last three Lieder with especial beauty of conception, carefulness, nay tenderness, certainly was as successful with them as if they had been written by a European composer, say for instance, Hugo Wolff; and the large, cultivated and most enthusiastic public applauded them no less sincerely, and in fact, did not stop with demonstrations of delight until the reproducing artist, tired out though he apparently was, had gratified them with the singing of an encore.

Mr. Victor Beigel, theretofore unknown to me, accompanied exquisitely.

Another American triumph, and a real and substantial one, was celebrated last Thursday night at the Singakademie by William H. Dayas, a pianist born and bred in the United States, and one of the last of your genuine pupils of Liszt. Dayas had been lost sight of for a few years, during which time he lived and worked, studied, taught, played and conducted quietly at that out of the way but evidently very musical little town of Helsingfors, the same nook from which Busoni came to you, and so recently Burmester was sprung upon us as a second Paganini. It seems to be a town to which musicians retire when they want to work and study industriously in seclusion.

Dayas evidently makes no exception. He came before the Berlin public last Thursday night with a sound musical and technical equipment. When last I heard him, some four or five seasons ago at the Wiesbaden meeting of the Allgemeiner Deutscher Tonkünstlerverein, where he produced a piano trio of his own, I would have predicted for him more a composer's than a pianist's future. Things seem to have changed, however, since then, and William H. Dayas will certainly take rank among our best and most musically performers on the ivory keys. Musically is, it seems to me, the best adjective for him, and, moreover, musically in the modern spirit, as it was demonstrated in Dayas' loving and intelligent reproduction of that chaotic yet so interesting, wild and stirring first piano concerto of Eugen d'Albert, op. 2, in B minor.

However, the Beethoven E flat concerto which had preceded it was no less musically, albeit it was by no means what might be termed a classical reading. Quite on the contrary, it was so out of the common that many of the Berlin critics could not agree with it. They were, however, all united in their praise for the brilliant delivery of

the Liszt E flat concerto, which formed the close of the program.

I am bound to agree, however, with Heinrich Neumann's criticism in the *Berliner Tageblatt* when he considers Dayas' touch a trifle hard in cantilene playing, and when he objects to the over great duration of fermati, which sound as if the player had come to a full stop and did not know how to get on again, and to the use of diminuendi so finely drawn that at the close of the dynamic decrease you hear absolutely nothing. Ole Bull used to try this with effect on the fiddle when he passed his bow across the violin without touching the strings, but we don't want any Ole Bull tricks on the piano nowadays.

The Philharmonic Orchestra under Mannstaedt did not greatly distinguish itself in the accompaniment to the three concertos, least of all in the very difficult d'Albert one, where the brass was at times distressingly obstreperous.

Dayas will give a piano recital in Bechstein Hall next Thursday night, when he will perform a very interesting program.

On Friday night I had another dose of oratorio, and moreover of an oratorio I had never heard before and I trust shall never hear again. It was one of the kind which for want of a better term I like to describe as Lincrusta Walton music. I am sure that if that celebrated firm would manufacture music instead of wall decorations and other like useful and even at times highly artistic commodities, they would furnish something very akin to Prof. Martin Blumner's oratorio Abraham.

The composer is the director of the venerable Berlin Singakademie chorus, and as such he has a perfect right to have his forces perform his oratorio; all the more so as probably no other chorus in the world will ever produce it. Certainly no choral organization in the United States would undertake the job, for they dislike old fogysm more over there than they do here, and old fogysm, when it is not even wedded to genius, has no longer any reason to exist. Abraham, by Professor Blumner, is not really bad music, but it is tedious to a degree, it has nothing new to say, and the trite old sayings in it have been said better and more effectively by those who have preceded the present director of the Singakademie, and who have had considerably more talent than is at his command.

As for the performance, it was a better one than that of the Christmas oratorio, which was the last work I heard previously from the same chorus. The ladies, especially, seemed to follow their old chief's vigorous air battlings with the baton with a willingness begotten by the habits of many years. The composer's energy and zeal, though worthy of a better cause, seemed to help him in his efforts as a conductor, and thus Abraham was better performed than many greater works have been by the same ancient and respectable choral organization.

Of the soloists Anton Sistermans, the Frankfurt baritone, was by far the most prominent, both as to voice and method. Dierich, the tenor, was weak, and of the ladies, Misses Helene Oberbeck, Emmy Haberlandt and Clara Schacht (contralto), nothing need or can be said, as they fulfilled their duty to the best of their abilities, which, however, were not of an exalted nature.

Saturday evening brought two piano recitals, one by Edward Reuss, of Carlsruhe, at Bechstein Saal, and the other one by Josef Hofmann at the Singakademie. The latter one was well attended and highly successful in every way, but as I wrote at length about the young fellow's piano playing in last week's budget, and as I shall have to refer to it again a little later on, I will content myself with giving the program of the occasion, which was as follows:

Variation, D minor	G. F. Händel
Sonata, D minor	C. M. v. Weber
Drei Fantasiestücke, op. III.	R. Schumann
Sonata, B minor	Fr. Chopin
Suite, G major	M. Moszkowski
Impromptu	Josef Hofmann
Mazurka	
Widmung	Schumann-Liszt
Forelle	Schubert-Liszt
Contredanse	A. Rubinstein

As for Mr. Reuss, who is not entirely unknown here as a pianist, but better known as the husband of the Carlsruhe prima donna, he gave us a Beethoven evening at which he performed the following of that master's works: The Eroica variations, the Moonlight sonata, the Appassionata sonata, the Lost Groat capriccio, Les Adieux sonata, the E minor sonata, op. 90, and the E major sonata, op. 109. From the portions of the program which I was able to hear Mr. Reuss is a conscientious, painstaking pianist, but a somewhat dry and rather pedantic artist. A little of his Beethoven playing goes a great way, with me at least.

The evening thus auspiciously begun with two piano recitals was happily completed and most joyously and joyfully retarded into the Sunday morning at the hospitable home of the American composer, Arthur Bird, where the following assembly, containing many musical people, had gathered on March 2: Mr. and Mrs. Wilhelm Berger, Mr.

and Mrs. Kroll-Engel, Dr. Heinrich Reimann and wife, Mr. and Mrs. Otto Lessmann, Dr. Willy Wolff (of African renown) and wife, Mr. and Mrs. George Ritter, Count von Seckendorff and the Countesses Helene and Melanie, Prof. Heinrich Urban and wife, Mr. and Mrs. Wm. H. Dayas, Prof. Dr. Kehrback and wife, and a brilliant staff of officers from the royal artillery and engineers. Among those who had sent their regrets were Philip Scharwenka and Moritz Moszkowski, who are on the sick list; Felix Weingartner, who was detained by duties at the Royal Opera House, and Edwin Bechstein, who was prevented from coming, as he is at present in London. It was a jolly evening, and for at least one of the party a delightful celebration of his birthday anniversary.

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The ninth and last but one of Herman Wolff's series of Philharmonic concerts, which took place at the Philharmonie last night, brought a disappointment in the fact that Moriz Rosenthal, who had been all along announced to appear as soloist at this concert, sent his regrets from Geneva, where he was laid up with facial rheumatism and has gone thence to the Riviera to get rid of his foe and to recuperate. Rosenthal thus has not been heard in Berlin all this season, and as in all probability he will go to the United States next fall we shall not have the technical necromancer of the piano with us for some time, at least.

His place was taken—and let me say, right worthily—by Josef Hofmann, who was to have been the soloist at an earlier Philharmonic concert, but who had then been prevented from appearing by a sore foot. This time he had no sore foot, but he put his best one forward, and he performed the Saint-Saëns C minor concerto (the fourth one) with abundant technic and with an artistic repose, power and ripeness of conception and a plasticity which are nearly phenomenal in so young an artist. In the very effective last movement he displayed, moreover, a dash and brilliancy which were irresistible and brought him any number of recalls.

Later on in the program he gave the unaccompanied soli, Chopin's C minor Nocturne and Liszt's Sixth Hungarian Rhapsody, after which the storm broke loose with renewed vigor, and this time would not be pacified until the young artist consented to an encore offering, for which he selected Moszkowski's Etincelles.

The Bechstein grand piano which Hofmann used on this occasion was one of the most sonorous and noble ones this world renowned firm ever manufactured, and even the not very favorable acoustic properties of the largest of Berlin's concert halls could not damage its superb tone qualities.

The Philharmonic Orchestra contributed to the program in careful and finished reading, under Richard Strauss' direction, as the opening and closing numbers of the well selected program, the two standard overtures, to the Hebrides, by Mendelssohn, and Oberon, by Weber.

The novelty and most interesting middle section of the program consisted of three movements from a new (the second) symphony in C minor, by Gustav Mahler, the Hamburg composer-conductor, who brought out this torso, which was heard for the first time on this occasion in *propria persona*. As had been the case with Mahler's first symphony at last summer's Weimar Tonkuenstler meeting, this new work proved a *pièce de résistance* in more than one meaning of the term. The Berlin public, of course, is more conservative than a concourse of modern musicians, and the Berlin press in this respect even beats the public of the German capital. It cannot be wondered at therefore that, even more than at Weimar, Mahler's music met with resistance on the part of the greater portion of last night's very intelligent audience, and that especially after the first movement, which is a rather diffuse one, the attempts at applause were hissed down.

After the second movement, however, which is really a fascinating slow minuet in A flat, exquisitely orchestrated, the resistance of even the most conservative was overcome, and this as well as the quaint scherzo in C minor was received, if not with enthusiastic, at least with unremonstrated applause. The press, however, is this morning rather diffident and very different in its pronuncia-

mentos, and this again does not so very greatly astonish me, remembering the fact that both Tschaiakowsky and Dvorák are as yet unacknowledged entities so far as the greater portion of the Berlin music critics is concerned.

As for myself, although I agree with my resident confrères as to the prolixity and partial lack of form in the first movement, I must admit that I greatly admire the two other movements, and should be glad not only to hear them repeated, but also to become acquainted with the second half of the symphony, which contains two long movements with chorus and orchestra, and which was finished only a few days ago. Mahler's orchestration is not only very clever, but likewise very effective, and he employs with rare skill the entire apparatus of the augmented modern orchestra.

The next and last Philharmonic concert will bring excerpts from Richard Strauss' *Guntram* and Beethoven's ninth symphony.

At a recent concert of the Sterndale Bennett Society at Leipsic, Mr. Alvin Kranich, of New York, again greatly distinguished himself in the double capacity of composer and pianist. Three Leipsic papers, the *General Anzeiger*, the *Chorgesang* and the *Neue Zeitschrift für Musik*, speak very highly of our talented young countryman's new piano trio, op. 15, in F major, which was performed on this occasion, with the composer at the piano, and likewise two new pieces by him for violoncello, entitled *Arabesque* and *Walzer*, which Mr. Bayer-Hané played with skill and good tone.

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Mrs. Alice Shaw, our beautiful *siffleuse*, has come down one or several pegs. She is at present whistling to the audiences of the Berlin Wintergarten, the capital's greatest variety theatre, alias Tingeltangel. Thus have the mighty fallen!

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The Cologne Male Chorus Singing Society will shortly come to Berlin in a body, and at the Philharmonie will give us a concert for the benefit of the Emperor William Memorial Church. The best male chorus of Germany will, of course, find a hearty welcome.

\*\*\*

Arthur Nikisch writes to me from Budapest that on the 10th inst. he will leave for Moscow where on the 15th he will conduct one of the concerts of the Imperial Russian Music Society. All gossip in talk and print about Siegfried Wagner's becoming the director of the Hungarian National Opera House are not based upon fact. Richard Wagner's son merely conducted at Budapest one of the concerts of the Philharmonic Society of that city; and apropos of Siegfried Wagner, I can assure all those parties who are speculating upon the young man's appearance in the United States during the season of 1895-6 that they are making a mistake, for I have it on the very best authority, viz., from himself, that he will not cross the ocean until after the Bayreuth performances of 1896.

\*\*\*

This summer's Allgemeiner Deutscher Musikverein's meeting will take place at Braunschweig from June 13 to June 16. Five concerts will be given, with orchestra and a large chorus, and as soloists, mentioned but by no means confirmed, Paderewski, d'Albert, Paul Kalisch and Concertmaster Heermann.

\*\*\*

Miss Marie Mildred Marsh, of Cincinnati, pianist, and formerly pupil of Bohlmann, of that city, and now of Professor Klindworth, will give a concert at the Singakademie in the near future.

\*\*\*

Among my callers were Blanche Corelli, well known in the United States, who has taken up her residence, as vocal teacher, in Berlin; Max J. Sherhey, who in the same capacity goes from here to the United States; Concertmaster Adolf Brodski, who leaves for Russia, and the American composers Bruno Oscar Klein, Otis B. Boise and Howard Brockway.

O. F.



## ONE WAY TO MEET PROGRESS.

PARIS.

I look for four big barriers to progress to come down early in the twentieth century—Frontier, Heritage, Marriage, Dogma.—A well-known musician this week in Paris.

WELL as I know the exclusive and conservative spirit of the French, I stand aghast before announcements in the daily papers of an assembly general of musicians to be organized to take action against the "invasion of Paris by foreign musicians."

"Voilà, le comble!" as they say themselves. I cannot believe my eyes that read it or my mind that receives the idea.

Boycott light if you will; smother air if you can, and build a partition between states so that sound may not pass. But Art! Since Art was born it has been nothing if not free, and where would it be to-day if it had not been so? Cannibals may feed upon themselves and grow fat. Restricted art grows first pale, then anemic, then dies.

So long as Genius is epidemic, not endemic, so long must Art, which is but the science of Genius, spread. Vaccination cannot prevail against it and there is no yellow flag that can insure against its ravages.

There is no logic in the genius of musical composition. The creation of its masters must always be spasmodic. It is the same with the genius of interpretation. So long as composers must have interpreters so long will they search earth over for them, with the progressive object of gaining the best expression for their thought. Interpreters must have instructors to teach them and instruments on which to play. The genius of analysis, to impart knowledge skillfully, springs up in the night, now forcing its way through snows, and again peeping from behind palm branches. So long as instruments must have woods, metals, varnish decoration and strings, music paper, parchments, workmen, so long must contributions come from the equator as from the poles, from the right side of the pretty, round ball that makes our home as well as from the left.

There is no escape from the inevitable law of interchange. It is the pulse of life. It is Progress.

Stupid enough is it of governments, in commerce, to restrict the benefits of the earth's rich resources by their comfort destroying duties. But for that there is some slight excuse. All present day management of resource is based on the most hideous selfishness. Commerce is made a cruel war instead of a glorious blessing, and governors and government mediums are engaged in personal glorification or sleep instead of the happiness of their people. That is understood and expected.

But Art is not a traffic of necessity. It is a quality, not an action. It is the natural ebb and tide of human blood through human heart in the soul-life of the universe. It is impulse and impetus, not trade. Base it on trade principles once, and the great, tender, bounding heart is broken! Art can live only when nourished by pure mother spirit. Put it out with a paid wet nurse, and it comes back a corpse. Art must be cared for, it is true, but the care must be maternal.

Practically, what has become of every effort at art restriction?

Turn the pages of art history up to date—yes, to the Paris programs of to-day—for answer. I can imagine such

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a measure as this being thought of in the days of rush candles and sand floors, when kings had but one shirt each and queens had to buy their petticoats by instalments.

But to-day—this great, big, moving, outlooking rich to-day—when by bending the ear just a little one can hear the roar and rush and surge of on-coming internationality; when unions are forming, gates opening, fences tumbling, exclusiveness melting; when education and travel are trampling down boundaries, intelligence leveling papier maché royalties; when dominant chords are being dropped into the strains of all nations, resolving traits, harmonizing discords and building eternal symphonies.

"Words, words, words," you say; "but what is to become of the little child of the French musician out of whose mouth the bread is being taken by the Italian, Belgian and German musician?"

Ah, well! that is another question; a question for the philanthropist (not a glory seeker), the statesman (not a politician), the leader (not a ruler), and the humanitarian (not a mere church member) to answer. All that thing must be righted and solved before long. That anyone should take the bread from another in a grand world like this, where bread of all kinds is so plenty, is as disgraceful as it is unnecessary.

But straw-fence boundaries will not keep out fire, nor will a baby's hand over a crust save it before a hungry dog; nor is money ever increased by tying it up in a sack.

To shut out foreign art to-day in the hope of self-preservation is like a child on the seashore protecting his pretty shell house with his two tiny arms in the face of the on-coming tide. There are certain cases in which the brutality of Might may be combated by Right. Not in the case of Progress, least of all Art Progress; least of all that, Musical Art Progress. In a sense all Progress is brutal; but it is of divine origin just the same. It cannot be fought; it must be accepted. It must be managed; it cannot be managed by persons alone, nor societies alone, nor nations alone, but by a federation of nations, which the God of poor little children, and poor musicians, and poor art, and of Progress in general send soon! Amen.

Speaking of rulers who take the interest of their nation to heart and do something more than dangle on their noble chairs of state, I must commend the example of the present President of this republic, who, in addition to the exacting etiquettes of his high position, never lets a day pass without doing something practical to bring him closer to the progress and development of his people as well as to their distresses.

Music, painting, sculpture, hospitals, barracks, asylums, schools—not a day passes that he does not come down and meet them "on foot," face to face, hand to hand and eye to eye, instead of peeping at them through the little end of a telescope.

I look for much for music in the coming years from M. Faure. One of these days THE MUSICAL COURIER will print what he thinks on the line above indicated.

By a generous regulation of the Society of Authors, Composers and Editors of Music in Paris a regular pension is established for the members who have reached the ripe age of sixty years. Over forty will be recipients of this pension in April of this year, among them some of the most celebrated artists in the artistic world:

Verdi, Ambroise Thomas, Lecocq, Ludevic, Halévy, Weckerlin, Reyer, Jules Barbier, Mme. de Grandval, Paul Henrion, Pacini, Sardou, Cormon, D'Ennery, Moineaux, Laurent de Rillé, Nutter, Chivot, Philipp Gille, Camille du Locle, Adenis, &c.

They speak even of increasing this pension to twice or three times its present amount. There is also a fund for aged and infirm artists, which is in a very prosperous condition.

A word as to the efficient director of this society, M. Victor Souchoy, to whose tireless energy, excellent busi-

ness judgment and devoted consecration to the work much of its success is due.

Himself a musician—"premier prix" of 1874—his life so far has been spent in the cause of musical associations; first in connection with M. Colonne, the "Association Artistique," at the Châtelet; later with Cholet and Le Marquand, "the Society of Modern Concerts;" again the "Syndicate of Instrumental Artists," which numbered some 5,000 adherents from different parts of France, with which he was occupied at the time of his election in 1880 to his present important position.

Meantime he founded two journals, the *Journal de Beaux Arts* and *Le Progrès Artistique*, both devoted wholly, as their names indicate, to art. As member of the International Artistic Association, he took so active and able part in the doings of the congress last summer that he was decorated Officier de la Légion d'Honneur.

Tall, handsome, blonde, alert, genial, with all the simple modesty, enthusiasm and sincerity that characterize the worthwhile Frenchman always, I can wish my countrymen visiting Paris no more agreeable acquaintance than M. Victor Souchoy.

At the concert given for the benefit of the Society des Alsaciens-Lorrains, Lassalle sang *Les Deux Grenadiers*, Schumann; l'Estase, Salomon-Victor Hugo, and *Le Rêve du Prisonnier*, Rubinstein. He never sang better and was enthusiastically applauded.

Calvé is singing *Carmen* in St. Petersburg. Paderewski plays his own writing at the Lamoureux concert Sunday; Sarasate and his fine tone are everywhere here; Pugno and Marsick have their first soirée this week; Siloti has left Paris, is playing in Germany, his home is Antwerp; Mme. Roger-Miclos plays in Austria and Germany till March; Berthe Marx-Goldschmidt is resting in Paris; M. Dabé, chef d'orchestre de l'Opéra Comique, is to be married to a charming daughter of a board of trade man; Pierné, the organist of St. Clotilde, is watching La Loie Fuller dance his music in Salomé at the Comédie Parisienne. As concession to his dignified church position, one of the five swimming rainbows which Miss Fuller executes is *La Danse Religieuse*. The first dance is in sunlight, next under the setting sun, one in moonlight and one in storm.

Eve, mystère de Massenet, was given this week at the home of Dr. Blondel, the music lover and hospitable host of music lovers, who has been already introduced to American musicians.

The work was accompanied by an orchestra of twenty artists, a chorus of thirty singers and soloists of first rank. Massenet himself accompanied on the piano. The entertainment was a grand success.

Dr. Blondel is a young doctor whose charming home, 18 rue l'Arcade, is the headquarters of distinguished musical artists, and the scene of many excellent performances of their works. Himself an ardent musician and composer of real value, so great is the horror of mixing professions in France, that his writing is done under an assumed name, and he dare not pose as a musician, having chosen medicine as his career.

Probably no man in town, not a regular artist, has so large and valuable musical acquaintance, intimate and solid. Saint-Saëns, Massenet, Paladilhe, Chevillard, Rousseau, Bruneau, Wormser, Nissa, Pfeiffer, Huë and Leborne may be found as audience or composers at his entertainments, which consist of cantatas, chamber music, operatic selections, quartets, &c. The intention is to have Esclarmonde given next.

A very intimate friend of Dr. Blondel, who must be interesting to us as he is to Paris and in himself, is Michel Carré, the celebrated pantomime librettist, author of our charming *L'Enfant Prodigue*.

What, you say—what has libretto to do with pantomime? Although there are no words spoken in a pantomime there could be no pantomime without them. Not only so,

but the study of the words must be ever so much more detailed, profound, varied in their application and accurate, than that required for ordinary acting. And there is no art on earth that has so few interpreters. The gift is exceedingly peculiar and interesting.

Strange to say, there is no school for mimic art, and there is no greater mistake in all art. We could forgive actors many words if they could only seem the meaning in their bodies.

"If only actors would learn to say things with their bodies and let words alone!"

Boucicault said it at the close of an actor life, his small, steely face hard and set with sarcastic conviction. Nym Crinkle said it with weird seriousness, his clairvoyant eyes seeking the faintest line on the farthest panel of his study wall. Jolly, good-natured Harrison Grey Fiske said it, his handsome face a smile at memory of the pretty girls who pointed to the floor when speaking of the sky. Augustin Daly crossed himself when he said it. Charles Frohmann said it with a big D. M. Larcher, director of the Bouffe Parisienne, the home of ballet pantomime, Paris, said it with an artistic shudder; and now Michel Carré promenading his pretty boudoir, his white hands deep in the pockets of his black velvet jacket, a sharp line between his gray eyes, sad helplessness in his long black beard, and his handsome Russian expression shaded by the thought, repeats the sub-junctive truth four times, each time punching a flower in the carpet with the toe of his embroidered slipper.

And yet there is no school for pantomime anywhere, while declamation teachers are more numerous than sands on the shore. "If she could only act as well as sing" is said of nine out of ten acting singers. Yet everyone dings at singing with everybody everywhere, and there is no school for pantomime anywhere!

Among Michael Carré's other celebrated works are: *Mirette*, music by Messager, played at London; *L'Hôte*, music by Edmond Milla; *Roknedin*, ballet, music by Renaud; *Bouton d'Or*, operette, music by Pierné; one by composer Ganne; an opéra comique in one act and an opéra comique in four acts; *Belle au Bois dormant*, music by Charles Silver, a *Prix de Rome* pupil of Massenet.

The second concert of the Société de Musique Nouvelle, for the execution of writings of the youngest French composers, founded by pupils of Widor, was even more interesting than the first. MM. Henry Eymien, Lacroix and Tournemire were the pupils whose compositions were played. In addition were a composition of Saint-Saëns and a quintet and romance of Widor's.

M. Sonzogno is in treaty for the opéra bouffe *Don Procopio*, by Bizet, recently found among papers of Auber.

Non fecit taliter, a motet by M. Théo. Dubois, was given at the Conservatoire concert on Sunday. The work, arranged for orchestra, chorus, solos and organ, was written at the request of the Cathedral of Guadalajara, Mexico, to be given during the year '95 in honor of the Virgin Mary, the patron saint of Mexico. The motet is divided into four parts: the initial theme, in Italian style, for chorus, organ and orchestra; a song, tenor, announcing the coming of the Virgin; the song of the Virgin, with exquisite accompaniment; and a new theme, Contate Dominum, resolving into the first air in choral. A hummed chorus of female voices is effective toward the close, and the orchestration of the tenor song is ravishing. The work was highly applauded.

People are asking for carpets on the marble stairs and an elevator in the Paris Opéra House. "The world does move!"

Of 311 representations in the Vienna Opéra House in '94, 72 were French works. Massenet led the number with 13 representations of Werther, of Manon and Carillon; there were 10 representations of Mignon and Hamlet, 10 of Carmen, 13 of Delibes' Sylvia and Coppelia, 7 of Faust and Romeo and Juliette. Meyerbeer's operas showed a



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falling of. Verdi had 12 representations; Mascagni, 14; Leoncavallo, 29 of I Pagliacci. The works of Wagner fell from 60 of the preceding year to 26.

Since the year 1800 at the Paris Opéra House 109 French authors and 82 foreign works have been played. Of these the French writings have had 5,934 representations and the strangers, 8,149; from which, other things being equal, one could estimate popularity; but other things never being equal, estimation is not so safe.

The Chanteurs de St. Gervais made a great success in Brussels, where they sang from their peculiar classic répertoire, including the Mass of Pope Marcel. As intermédés M. Diemer played several pieces by Couperin and Rameau on the clavessin, and Mlle. Eléonore Blanc sang a cantata of Rameau.

M. Emile Bertin has been heard many times this week. At the Comtesse de Beaupaire's and at soirées by different societies he sang L'Air du Déserteur, La Cavatine de Faust, Les Deux Grenadiers, Pour Ma Belle, by François Thomé, and La Flûte Enchantée. As usual, he was redemanded many times. FANNIE EDGAR THOMAS.

## Dresden.

DRESDEN, March 8, 1895.

SO many successful concerts have occurred this season that it seems almost a change to begin this report by mentioning a complete failure. For such must be called the piano and song recital given by two Italian ladies, le Signore Tarrigiani and Bosio, on February 11 in Braun's Hôtel. The artists are to be pitied for not possessing any real friends to tell them they ought never to have appeared before a public like the Dresden audience. Their performances were below mediocrity, the pianist, Signora Bosio, however, being a trifle better than the singer, Mrs. Tarrigiani, who, besides, was so advanced in years that she in any case—even pre-supposing that the lady once upon time was younger, and might have sung better—ought to stop her public career soon. The concert was not badly attended, but most people left the hall after the second number, and so did also the writer of these lines, and I hear that only very few stayed for the rest of the evening. Schwamm darüber, the Germans say, and now let us pass over to more interesting recitals.

The grand Wagner concert which came off on February 4, in the Residenz Theater, was promoted in aid of funds for purchasing the Wagner Museum for Dresden. Financially and artistically it was a success, and at which a young Dresden musician, Kurt Hoesel, favorably introduced himself as a conductor. The orchestra from the Berlin Concerthaus played very well, though a full effect of orchestral music cannot be obtained in the Residenz Theater, which is far too small for such a body of musicians, the acoustics besides being not favorable for such purposes.

Katharine Klafsky, of Hamburg, was the star of the evening. She gave the Elisabeth's Auftritts Gesang from Tannhäuser, Isolden's Liebestod and the Schluss scene from the Götterdämmerung. The quintet and choir a capella from Die Feen was especially well rendered, just as well as the Flower Maiden's scene from Parsifal, with good soloists, all of them well-known Dresden concert singers. The other numbers on the program were the Vorspiele to Tannhäuser, Lohengrin, Meistersinger and Parsifal, besides the Hans Sachs apotheosis and the Kaisermarsch. Quite enough, indeed, of fine music for one evening.

Eugen d'Albert played the last five Beethoven sonatas before a large and select audience on February 2, in aid of the Bülow memorial. The artist was favorably criticised, and so was the pianist, Conrad Ansorge, who has been heard in concerts here twice this winter. The latter, however, did not please me very much.

The revival of Lohengrin was given on February 6, Miss Malten taking for the first and only time the part of Ortrud, which rôle she carried through with all her excellent dramatic capacity and voice resources. The whole representation in the new mounting was delightful and refreshing to the eye.

Willy Burmeister has given two more crowded concerts, playing in the first one Mendelssohn's E minor concerto, Wieniawski's Faust fantasia, Schumann's Träumerei and Aus Fremden Ländern, Paganini's Hexentänze and Sarasate's Zapateado and Zigeunerweisen. The program of the second evening comprised the Paganini concerto, Spohr's F concerto (the adagio), the Bach air, Sarasate-Chopin nocturno, Ernst's Hungarian dances and two Paganini études. The enthusiasm of the public knew no bounds.

February 15, the day so impatiently longed for, at last came, on which we were to hear the greatest poet among all the pianists of our day play in Dresden. I mean Jan Ignaz Paderewski, who was the soloist in the fifth Symphony concert of the Royal Orchestra. As no other pianist in the world, not even Rubinstein, ever so deeply impressed me, I cannot say how much I enjoyed hearing him again, and still the rendition of the first number of the program, the Schumann A minor concerto, did not fulfil all my highest expectations. Except the beautiful interpretation of the second movement, of which no one in the world can give a more ideal and poetical reading, the first and the last movements were too brilliantly executed, whereby the real romance of the composition seemed too far hidden behind the dashing virtuosity of the player. Anyhow this conception was greatly interesting because of its subjectiveness.

Next came the sparkling Polish Fantasia, which stirred up no end of enthusiasm in the house. The work has been very favorably commented upon in the columns of this paper by Mr. Floersheim after its first performance in Germany some years ago, so it suffices to say that the reading of it by the composer, as well as by our unique orchestra, cannot possibly anywhere be surpassed. It was beyond description and far above criticism. Schuch was in his element. The great pianist, however, to our great grief gave us no Chopin number. Paderewski, as a Chopin dreamer and interpreter having no rivals, everyone had hoped to hear, at least as an encore, some Chopin selection, but in this line we were disappointed. After all the innumerable recalls, the virtuoso chose to give us instead the little Mendelssohn song in F major, which he played on his beautiful Steinway grand as no other pianist can play, and the tenth Rhapsody, by Liszt. But when Mr. Paderewski comes again—and we hope he will come soon—he owes us a whole Chopin evening.

Miss Olitzka, from London, appeared once at the Court Opera as Carmen, and, to say it right here, with very little success. The singer has a sonorous, well trained voice and a nice stage presence, but her acting and her whole conception of the part in such a decided way displeased our public that she was not allowed to appear in another title rôle.

The Norwegian composer Gerhard Schjelderup, whose opera der Liebe Macht has been accepted by Count Seebach and the direction of the Court Opera here for a first performance next autumn, is at present in Dresden. I hear the composer has also finished another opera in three acts, Astrid, the libretto of which I had an opportunity to read from manuscript and which I consider uncommonly beautiful. It makes one long to hear the work on the stage.

The historical annual piano recitals by Richard Buchmayer have been so often mentioned in my previous letters that I here give only the program of his last concert, which occurred in Braun's Hôtel on March 4:

### I. THEIL.

Variationen über ein Ballet.....J. A. Reinken (1693-1794)  
Praeludium, Fuge, Postludium.....Georg Böhm (1661-1734)  
III. Biblische Historie.....Johann Kuhnau (1660-1722)  
Les Barricades mystérieuses.....François Couperin (1668-1733)  
Sarabande grave.....Jean Phil. Rameau (1683-1764)  
Les Vergers fleuris.....G. Phil. Telemann (1681-1767)  
Les Cyclopes.....D. Scarlatti (1685-1757)  
Polonaise et Bourrée.....Seb. Bach (1685-1757)  
Sonate.....Friedemann Bach (1710-1784)  
Fuge, A. moll.....L. v. Beethoven (1770-1827)  
Menuet (Bülow Ausgabe).  
Eccossaise.....

The second part (II. Theil) comprised compositions by Schubert, Bülow, Rubinstein, Felix Dräseke, Liszt, Saint-Saëns and Schumann. "Weniger wäre mehr gewesen," the Germans say.

Der Schwarze Domino was revived lately in the Court Opera, the first time with Miss Wedekind as Angela; the second time Miss Teleky took the same part.

One performance of Hänsel and Gretel was given one afternoon before 1,000 children invited by Her Majesty the Queen of Saxony to witness—or one had better say to enjoy—the performance. No words can express the utmost delight of the attentive audience.

Emil Kronke the pianist gave a successful charity concert in the Europaischer Hof, assisted by Miss Edith Walker.

Francesco d'Andrade was heard in a concert of his own on February 13.

A symphony by Victor Bendix (a Dane) was played in one of the Symphony concerts by the Royal Orchestra. The work was very favorably criticised.

Concerts by the Dresdner Lehrergesang Verein and by the Dresdner Liedertafel have occurred; conservatory recitals as well.

Josef Hofmann on February 28 played with great success in Braun's Hôtel; the young pianist will give another concert before long.

Fredéric Lamond announces a third piano recital for March 30. A. INGMAN.

**Valuable Instruments.**—An Italian paper says that the violoncello upon which Signor Pratti plays is valued at \$2,000. It is a Ruggieri instrument. According to this same authority all the prominent fiddlers have small fortunes invested in their violins. Ysaye has a Guardagnini worth \$1,200, and Jean Gerardy plays upon a Guarnerius valued at \$4,000. Dr. Joachim has a large collection of valuable violins. The Stradivarius that belonged to Ernst, and said to be worth \$10,000, has come into the possession of Lady Halle.

**How Crickets Sing.**—Nobody would guess the cricket to be a flying insect, and yet he has two pairs of most beautiful wings folded away beneath the brown scales, or wing cases, on his back. These he seldom uses; they were given to him as a last resource, in case of famine at any time in the place which he inhabits, when he could fly to some new abode. With skill and care these wings can be unfolded; and then a very curious musical instrument will be found on the upper pair of wings, consisting of a couple of small files and two flat, clear plates beside them.

When the cricket wishes to "sing" he bends the front part of his body downward a little, raises the wings without unfolding them, and rubs the little files quickly against each other. The sound which he makes in this way is greatly increased by the two plates, which act like the parchment of a drum, causing the sound to become louder and to spread further.

**Sound of a Sunbeam.**—One of the most wonderful of the many discoveries in science that have been made during the last few years is the fact that a ray of light produces sound. A beam of sunlight is caused to pass through a prism, so as to produce what is called the solar spectrum, or rainbow. A disk, having slits in it, is revolved swiftly, and the colored light of the rainbow is made to break through it. Place the ear to a vessel containing silk, wool or other colored material. As the colored lights of the spectrum fall upon it sounds will be given by different parts of the spectrum, and there will be silence in other parts. For instance, if the vessel contains red worsted and the green light flashes upon it loud sounds will be given. Only feeble sounds will be heard if the red and blue parts of the rainbow fall upon the vessel, and other colors make no sounds at all. Green silk gloves sound best in a red light. Every kind of material gives more or less sound in different colors and utters no sound in others.—Chicago Times.

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After the composer's performance of this Fantasy at Dresden, on February 15, he received no less than twenty recalls.

## Defense of Young Singers.

Delivered at Song Recital March 5, 1895, by Mme. F. Roena Medini.

I FIND myself placed to-night in the position of defender and offender. I am to defend in speech and offend in song.

It may seem strange to you that I choose as my subject the defense of amateurs and young singer. Not alone am I the sympathetic recipient of their confidences, but I know what their difficulties must always be in their relation to hearers who cannot understand them. The lover of music exclaims, "Why in the world do not singers respond when invited? If I could sing I would never refuse!" Yet this person can recall a host of criticisms made upon the one who did respond, and in listening to the comments we wonder why were they asked if the performance is so displeasing.

It is a part, or should be a part, of the education of an amateur singer to cultivate the habit of singing informally, contenting themselves by taking chances of performing very badly at one time, if well at another, while their listeners have no conception of why this must be so.

When I tell you that thought originates in the brain, that the brain acts upon the nerves, and that the nerves act upon the muscles, and that this process must be gone through with in order to sing, you ought to shudder at the ordeal through which the singer must pass to give you pleasure.

When I add that if the timid people whose nerves are somewhat shaky when entering a room are invited to sing under unexpected or unsympathetic conditions, the delicate muscles pertaining to the organs of vocalization are affected by it, you should at least sympathize with them. Of course they must force themselves to conceal this "foolish tremor," as the unsympathetic listener would term it, but the slightest deviation from correct muscle action will blur the tone picture, and the singer who has done the same thing correctly a hundred times in private is annoyed by it to the extent that the artist takes no pleasure in performing. "Ah!" you say, "that is self-consciousness!"

Quite true, for the singer must control a double consciousness—that of cold facts—in the scientific adjustment of the muscles used, while a higher consciousness abandons itself to the soul's expression.

He or she must hold themselves as coldly steady as a machine that is perfect in its action, while the inner being is at times yielding to a very tempest of conflicting emotions, for thus must feeling become subjugated to art.

The person who stands before you seemingly indifferent is often the one who is most frightened, and the stern effort made to conceal it renders them cold in rendition, for the happy medium of abandon and self-control is difficult to attain.

"Why should they be frightened?" you insist.

Why does the horse whose nervous temperament renders him capable of outstripping all competitors quiver and tremble under the hand of his master long before the start?

It is the intense sensitiveness of the nervous system that brings quick, decisive effort necessary to success.

But what does the singer dread? you ask.

Alas! if analyzed further, I might say that chief among the reasons is the contrast between what they are capable of doing under excitement, and the beloved ideal which is vehemently beckoning to them over the heads of all listeners; the self-abasement that treads upon their heels, to taunt them with each and all of the shortcomings emphasized by the presence of an audience.

"Then," you say, "why do they undertake what they cannot perform? Let them choose simpler music."

You will be surprised when I tell you that the simplest mechanical execution demands the greater effort in its dual representation.

I mean that anyone can sing Annie Laurie and Suanee River so far as its mechanical execution is concerned, but the soulful utterance that makes every heart respond can only come from the artist whose control of the breath and vocal organs is such that feeling may not be impeded by them.

Yet even artists may find themselves for the moment uninspired by that divine inflatus which draws the unmistakable line between perfection and mediocrity.

Marini, the great basso, who sang year after year at La Scala in Milan, said he considered himself fortunate to do his best once in twenty times. And such was the nervous strain to which he was subjected that in later years convulsions were the result.

His daughter, one of my dear friends and accompanists, idolized him, and used to conceal, when possible, these seizures from friends and servants, and many times endangered her own safety in attempting to hold him in his unconscious struggles.

Even the ballet dancer must exert the brain to produce with exactitude what seem chance movements, proving that brains do guide the feet, if not concentrated in heels, as elders are sometimes fond of asserting to the lovers of dancing.

One of the most pathetic instances of nerve reaction that ever came under my observation was that of a little girl who danced an interlude in an opera where we were singing.

The dance was charming, and she looked a very picture of happy childhood in her character of *Shepherdess*, and never failed to have two or three recalls; but often, when enthusiastic applause still demanded her return, the little creature, who had managed to reach the wings, lay unconscious—not in a faint, but in one of those convulsions of the muscles, when brain and nerves have lost control, that repels while it distresses the beholder.

Paderewski, who has delighted the world with his piano playing, can neither eat, drink nor sleep when he is to play at night. Yet you wonder why he should fear anything. Did he not possess the temperament that he does he would not be Paderewski.

When pupils come to me declaring they are not a bit nervous, not afraid to sing anywhere, I am delighted to hear it; the assertion indicates that charming naïveté of youth and ignorance which they are sure to lose as knowledge opens its broad fields before them.

I often wish this confidence might remain with them, but that is impossible, for the art which is to control the flood gates of the soul would remain a sealed book, and a mechanical singer be the result.

Is there no alternative? Must performers always suffer?

Constant appearance before the public modifies it greatly, but just so long as usefulness and enthusiasm last, just so long does the enemy need to be overcome and conquered; and so much depends upon the physical conditions that the life of a professional is one of grave sacrifice, and not the gala day of diversion that many suppose.

Let me call your attention to an item in the March number of *Munsey's Magazine* touching upon this subject in the sketch of Henry Barnabee, of the Bostonians, whom you all know, and who, before beginning his operatic career, sang for nearly twenty years as basso in the Unitarian Church of Boston, presided over by the Rev. Minot J. Savage.

"Though a man of much physical and intellectual force," Mr. Barnabee says, "it is all I can do at times to go on the stage. I approach it with absolute fear, and sometimes this fear, this dread, possesses me so completely I feel I shall never leave it alive."

Why then is so much expected of amateurs? Why should they be criticised, often unkindly? Do we never think of it and chide ourselves?

How many times you have heard them urged to sing, when you yourselves felt too indolent to do anything more arduous than listen. I mean that pleasant half hour after dinner—a dinner of say from nine to sixteen courses I feel like making a protest against it, and in bespeaking the encouragement which should be given young singers, I do not mean to overestimate them but let them realize that as students they deserve encouragement.

"But," is objected, "they no sooner receive a little applause than they assume the airs of illustrious singers."

I think if this is so in a slight degree, it is an assumption to protect themselves from the coldness with which they are sometimes treated by older singers.

If you think by some chance speech they are satisfied with themselves, do not believe it; that is a little self-deception practiced to keep up their own courage. Or if such a case is met with, you might modify your compliments, as did a famous teacher whose pupil is one of Helma's singers, and who will, I am sure, pardon me for repeating it.

"I understand," she said with great unction to a vain-glorious pupil, "that you told your friends that I said you sang your song beautifully. Now I want you to understand that when I say you sang well I mean well for you."

Yet let the timid girl, who dares not take the first steps, realize that there are many listeners who prefer the pathetic, untrained voice to all the vocal gymnastics of a prima donna; but, like innocence, which retained in the face of knowledge becomes ignorant stupidity, the best of voices must receive schooling or be lost.

American parents are urgent for rapid results, and are therefore much to blame for mediocrity. They are willing to give their children just enough vocal culture to make

them miserable; that is, to awaken the desire without attainment.

Teach your children that art is long, and that if treated with reverence it will illuminate the dark hours of a lifetime.

It was a great comfort to me to be shown the room which had resounded to the vocal exercises of Malibran and Marini, both singers in the greatest theatre of the world, and to hear how Malibran was wont to berate her voice for its lack of flexibility or roughness, declaring it must obey her.

She early realized that it was no pastime to learn to sing, and that early successes only increased the necessity of study.

Unfortunately vocal music, as offered upon the stage, has not been advanced by the frivolities of Pinafores and Patience, and their ilk, which vitiated the taste of the public for years and were the cause of flocks of novices rushing upon the stage without any preparation. La beltà del asino, that is, youth and a face that would "make up" well, being the only requisite, voices were not encouraged, in fact were at a discount; and yet even to-day people go to a comic opera expecting to hear singers. Some of the most meretricious examples of singing are heard in them. Go to laugh and be merry, but I beseech you do not imitate or aspire to any singing that you are likely to hear.

The few exceptions I have heard, aside from the grand ensemble given us by the Bostonians, were lost to the world by their inartistic surroundings, obliged to efface themselves as much as possible to give the comedian a chance to shine.

The last ten years has brought a change in musical tastes in grand opera in America. The people, tired of the repetition year after year of the operas of Donizetti, Bellini and Rossini, beautiful as they are, clamored for change, and German opera with its tremendous declamation was tried, alternating it with some of the later Italian favorites; at first the public found it difficult to follow the complicated threads of plot and harmonies, but to-day they are educated to understand and appreciate them. But unfortunately modern music is altogether unfitted for the cultivation or preservation of the voice; and Lamperti, that genius of vocal instruction, now lost to us, attributed the dearth of good singers to its use, because, totally wanting in agility and nearly so in melody, anyone with a strong voice is capable of singing it, and so neglects the proper course of study.

Verdi's advice to singers is, "Study the operas of the old masters and modern declamation."

In former times German authors went to Italy to study pure Italian melody, which Dante describes as

"That song which is felt by the soul,"

but what Meyerbeer and other German authors really learned of Italians, and which modern authors need, was the tessitura belonging to each voice. I mean the web—the framework or pitch upon which the melody is carried and which renders half the modern music useless to singers, or worse, ruinous to their voices. Modern authors understand this secret of tessitura so little that music is now invariably marked for tenor or soprano, contralto or bass. Now it is either wrong for one or the other. Church music, written by the old masters for male voices alone, is handed down to soprano voices, and, unconscious of why it is difficult to sing, the soprano of to-day must continue to damage her own voice and the ears of others by its rendition, and so the decadence of *il bel canto* continues.

**Ballad of Carmillian.**—Longfellow's Ballad of Carmillian, set to music by a young Scotch composer, Mr. Archibald D. Arnott, was recently sung for the first time by the London Choral Union.

**Arthur Foote in Paris.**—On March 1 the Société des Auditions de Musique Nouvelle gave the first concert of the series of three, at which the Quatuor, C major, op. 23, by Arthur Foote, was received with great favor. The performers were Mrs. A. Pierret, Paul Viardot, A. Guidé and J. Salmon.

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## Does Music Describe?\*

By CONSTANTIN VON STERNBERG.

IN considering a special phase in art the error is not infrequently met with that the particular form of art in question is considered *per se*—that is, as an art, and not as a form of art. Literary persons often claim that the æsthetic principles which govern painting, for instance, must not be applied to belles lettres, and vice versa. This is a mistake, for art is one, and its various forms differ only in the mode of manifestation.

Art is the medium, and the only one, through which humanity can interchange its feelings and sentiments as distinguished from abstract thought; as such it is not only closely akin to religion, but also closely allied with it. Art is therefore not a mere ornament of higher life, but a practical necessity, and must be recognized as such before any special phase of it can be discussed at all. If, however, this point of view is accepted, and art is looked upon as a medium for the interchange of sentiment and emotion, it hardly requires special mention that any principle which is true in one art must be true in all the arts.

Looking at the question from this broader standpoint it may be well to inquire into the position which the element of description holds in art; for there seems to be a suggestion in the question which implies the comparison "Does music describe, as well as other arts?"

Now, then, what part does exactness of description really play in the merits of an art work?

Let us look at a good oil portrait, painted by a master, representing somebody we know. It is a strong likeness, no doubt, and yet we hardly ever saw the person look exactly like the picture. Why? Because the artist did not paint his man as he looked in any given moment, but rather studied the various traits of his character, the various expressions he found in the face, hands, &c., and then made a sort of composite picture, giving due prominence to the predominating moods and indicating others more delicately. An exact likeness any photographer could have made; but the artist, who may modify some harsh line, omit a discolouration, idealize and all that and still retain a likeness, rises above mere material resemblance and suggests to our minds things which, no matter how inseparable from matter they seem to be, are nevertheless incorporeal, immaterial.

Let us look at the great descriptions of travel. What do we find? The exact height of a mountain? The exact depth of a river? The exact architectural arrangement of a village or city? Why, if these material minutiae constituted literary merit, Baedeker's guide-books would be the greatest achievements of descriptive literature! If we find these things at all, they are merely incidental; what imparts the real value to travel description of literary merit is the author's mental and emotional activity called forth by the mountains and rivers, their relation to humanity, their mood, their character—the immaterial, incorporeal part; and only by the aid of these immaterial things can the author produce the illusion in his readers that they had actually been there and seen it all themselves. Yes, only things incorporeal, immaterial—but how can the immaterial be described? It cannot be described at all; that is just it; but by illustration, metaphor, symbol and whatever means make up the craft of literary art, it can be suggested to a mind that is both receptive and conversant with its terminology.

And that is precisely the point upon which our question hinges. Some say "music does describe," some say "it does not." Both are wrong, and would probably be willing to compromise on my amendment, that music, like all art, suggests.

Surely every composer writes with the conscious or unconscious intention of conveying emotion, and emotion is based upon imagination. Now, imagination need not fully emancipate itself from things material; it is like the prism through which a beam of material white sunlight passes, and through which, by refraction, it is transformed into all the colors of the rainbow. Imagination dips into the flowers of reality to extract their incorporeal fragrance; it occupies itself with things material to extract from them their non-material attributes, and thus feeds our emotion.

This enables me to answer the question "Does music describe?" It does, for it suggests, and suggestion is a thing of unlimited power, which may lack the definiteness of description, but might act with far greater force. As far as the title of a music piece is concerned, it is a matter of taste and inclination of the composer whether by titling his

\* To preclude any misconception, it may be stated that this article does not consider that class of so-called "descriptive music" in which musical onomatopoeia forms the only excusable constituent, as in the Battle of Prague, Alpine Storm, and the like.

composition he will give our imagination a definite direction or whether he prefers to let us choose our own objects from which to extract our emotional feast.†

It might also be said that any art which describes must be able to make its description so clear that it can be understood without explanation—that sounds reasonable; and yet, take any illustrated book into your hand, and try to infer from the illustrations what they treat of, even in the most general way, and see what a dismal failure you will make! I remember having seen a picture by Doré, illustrating the Brocken scene in Goethe's Faust. It was long before I had read Goethe's Faust, and to me this picture conveyed absolutely nothing, for I saw only a lot of nude female figures flying in mid air without any wings; in their midst a goat also flying without wings. In short, the whole picture was absolutely nonsensical and incongruous to me, and it was not until five years later, after I had read Goethe's Faust, that it dawned upon me what that picture could have meant. A very similar experience I went through with the celebrated picture (I forget who painted it) of Queen Mary Stuart's last moments. I saw a lady weeping, and surrounded by a great many other weeping women, and a somewhat elderly gentleman kneeling before her; and while the coloring of the picture may have pleased my eyes, I failed utterly to understand what it was, because I was too young to understand anything about the hapless Queen of Scots. Now both these pictures contained human figures, which could be perfectly understood, and yet these pictures were a perfect blank to me. This seems to prove that we have to know what the artist meant to convey in order to understand his work; we have to judge the work from the artist's standpoint, and if an art work tells the story which its title indicates its merits depend entirely upon how well it tells it.

Take Raff's Forest Symphony as an example. Will it, after we know the title, lead our imagination into the forest, into forest lore? Will it suggest to us the legend of the wild huntsman and his spectral retinue, the forest elves, and all the many characters connected with forest lore, by no other means than its title and music? or will it fail to do it? Now, if anybody can hear the Forest Symphony, and be acquainted with its title, and say, after hearing it, that nothing of a sylvan nature has been suggested to his imagination and to his mind, then I will admit that music does not describe. And if anyone can hear the overture to the Flying Dutchman, and be acquainted with the title, and fail to experience in his imagination the sensations of the maritime and the spectral, then music does not describe, and the "program" musicians are a set of chimera-hunters; but if the purposes suggested come to our mind through these music pieces, or if the suggestions conveyed by the title of the piece are by the subsequent music intensified to such a degree as to assume definite forms, and cause us to lose ourselves, to live with them, to feel with them, then music *does* describe. And if it does, the description occupies itself, not with any particular moment, as a picture would, but with the emotional *course* of events, with the *motion* of the subject, showing it in *all* its moods, while the graphic arts show only one.

This advantage of music over the graphic arts is counterbalanced by a lack of definiteness of outline; but for the purely emotional phase with which music occupies itself the definiteness of outline is of no consequence. The absence of definite outline, however, has led to the argument that a music piece may describe something different to every hearer, but I meet that argument by what I said of the necessity of knowing the title; besides, the same argument can be brought to bear upon any book, any statue, any picture. What commentaries, and how many different ones, have not been written on Goethe's Faust, on Hamlet, on the Milo Venus, on the Angelus by Millet—hundreds, if not thousands, of them! Does that not show that a book, a statue, a picture, may also mean something different to every beholder? But what of it? The circumstance that an artistic illustration may fit more than one subject does not seem to me to be of any consequence at all. It seems simply to show the art work's capability of stirring the imagination even beyond its purposed extent. Besides, we must not forget that music has at its disposal quite a number of expressions which by traditional use (hardly attributable to mere chance) have become definite types, types

† It is well known that there exist two rather different views among musicians on this subject, so different that the adherents to these views may almost be classified as two parties. There are those who believe in absolute music, and those who believe in program music or descriptive music; yet when we look a little closer at the two parties we find a good many individuals among them who belong to both parties (from Gluck and Rameau and Beethoven to Raff), whom we may call, with respect to this question, musical "mugwumps," for they have written both music of the class that could be termed "absolute" music and also "program" music; so, by appealing to their authorities, we should not gain much for our question.

of such force of characterization that the world has accepted them as such. I could show a goodly list of such types which even children understand instinctively, but the subject is too large to find a place here and should be treated separately.

To sum up: Music describes as well as any other art, only that it has its own province of description, like any other art; and to demand of music a definite outline of "things" is as unfair as to demand the poetry of color from sculpture, or an eye feast from literature. Each art has its domain of description, or suggestion, or utterance of emotion (which ever you prefer). If one and the same subject were given to a painter, a sculptor, a writer and a composer, each would describe that phase of it for which his peculiar art is best qualified; and the musician infringes upon no exclusive right of literature if he employs onomatopoeia with good taste and dignity in his description. But—and this is a big "but"—as to such a description as would instruct or inform the untutored (if such an intimation were lurking behind our harmless-looking question), there is no such thing in art, neither in literature nor in painting, and, of course, not in music either. Unless the language of art is learned, art will remain a blank; so will nature, countries, nations; so will the Bible; so will all things that appeal to those qualities in humanity which lift it above the animal. Art is for the people—I thoroughly believe that—but so is literature, so is religion, so are good manners; and the people seem to be satisfied that they have to learn good manners, to learn religion, to learn literature—but art? Why, they seem to expect art to fling itself wantonly at their necks, and because it coyly refrains from doing so, they are disappointed, turn away, and, with some supposed witticism on their lips, buy a ticket to one of those inane shows which are known in this country under the far too dignified name of "light opera"—pretentious twaddle!—*Sunday School Times*.

## Ups and Downs of Melody.

By EDGAR STILLMAN KELLEY.

WHEN Robert Franz, the great German song composer, was interviewed a few years ago by an editor who wished to obtain material for a biographical sketch, he politely but firmly declined the intended distinction, affirming that "the artist is merely the medium for the expression of an idea." He therefore regarded all interest in the peculiarities of the individual as superfluous and unworthy of comparison with the consideration of the work of the artist. "How useless," said he, "is the information that Beethoven's grandmother was a hard drinker (saeuferin). What need is there of telling us a lot of stuff about the private characters of Bach, Beethoven or Shakespeare."

Few of us would wish to see the biographical element abolished from the history of music, but all can sympathize with Franz's noble conception of the creative artist serving as a mouthpiece, through which humanity gives voice to her grandest aspirations and to her deepest woes. On reviewing the epoch making events of the past century we find that the political upheavals resulting in the French Revolution, the Reign of Terror and the Napoleonic wars brought forth ideas of such magnitude, with the attendant griefs so poignant and passions so tempestuous that words alone were inadequate to express them. Music, therefore, the most emotional of the arts, was called upon to act as the interpreter for a suffering world.

A recent English writer observes that Beethoven, who lived through this entire period, showed the influence of the French Revolution in the growing intensity of his later compositions. He even occasionally anticipated the wonderful harmonies of the romantic school, whose master came upon the field of action during these turbulent times.

Never in the history of music has such a constellation of stars of the first magnitude appeared in such remarkable proximity. Clustered about the years 1800-10 we find that Berlioz was born in 1803; Mendelssohn, Chopin and Liszt in 1809; Schumann in 1810; Wagner in 1813, and Robert Franz, the last of the series, in 1815. If we include Schubert (born in 1797), who was even more modern in his feelings than Mendelssohn, we see that the dates which mark the entrance of this series of musical heroes are singularly coincident with the stormiest period of Napoleon's career. The eldest, Schubert, first saw light two weeks after the Battle of Rivoli; the youngest, Robert Franz, ten days after the Battle of Waterloo.

It would seem that Nature felt the necessity of providing an outlet for the sorrows of mankind. (*Well-schmers.*)

The world is familiar with the stories of Schubert and Mendelssohn, Chopin and Schumann, Berlioz and Wagner.

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but the genius of Robert Franz was of such a quiet nature, his creative activity confined almost exclusively to short songs, that his voice was often lost in the bustle of noisier works of all grades of quality. In fact, for the past decade or more surprise was often manifested by lovers of his songs on learning that the composer was still alive.

It seems strange that in this age, and with all the sad instances of unrecognized merit, that Franz should have lived in comparative obscurity, and, but for the assistance of the ever generous Liszt and his friends, would have suffered the inconveniences of poverty also. Unfortunately, not only was this the case, but even after the Government had voted him a pension in recognition of his services in editing numerous works of Bach and Händel, the pestiferous Philistines succeeded in getting the pension revoked.

That his songs have not been more frequently given is chiefly due to their almost hyper-refinement. They do not afford the average singer sufficient opportunity for his (or her) high note fortissimo. I was shocked by the candor of a prominent opera and concert vocalist some years ago, who said: "The songs of Franz are indeed beautiful, but are nothing for the singer." In the inner circles, however, especially among the composers, who regard these songs as models, Franz has a place filled by no other man.

Wagner freely admitted having profited by the study of these miniatures while composing his *Tristan* and *Isolde*, &c., the fidelity of the declamation and the harmonies appealing to him especially.

Since the death of Franz (in October, 1892) very little has appeared regarding him that gives us any new ideas concerning him and his works, so that I have been tempted to learn what I could through the kindness of a friend who corresponded with him for nearly a score of years, Mr. A. M. Foerster, of Pittsburg. Mr. Foerster is a vocalist and composer who met the German master in Europe, and who has done much to introduce Franz's songs in this country. Through his kindness I was enabled to communicate with the composer, who advised me concerning various matters. I recently received from Mr. Foerster copies of a large number of extracts from letters, with permission to translate and publish such portions as I thought would be of general interest.

Extract from letter of August 19, 1874: "My songs, although they sound to the best advantage when sung by a mezzo-soprano, are also adapted to a tenor voice. \* \* \* Concerning the interpretation (*Vortrag*) of the same you must, as I recently remarked, sing the expression out of the words, not into them!" This illustrates the fundamental principle to which Franz continually made reference, viz., that the words should act as a guide to the singer as well as to the composer.

He once expressed himself somewhat similarly in a letter to me giving his advice as to the mode of procedure in vocal composition, November, 1890: "Read the text of a poem with great care. If it be inspired you will find that it contains a secret melody, which reveals itself to him who listens in the proper mood."

Referring to the peculiar structure of his songs, in which the voice often takes a middle part while the soprano is in the accompaniment, and the effect as a whole has to be considered rather than the vocal part, Franz wrote as follows, April 4, 1875: "Above all things contemplate the polyphonic melody (or web composed of several melodies). This is the key that unlocks not only the shrine of my music, but also that of Bach and Händel." Here follow most interesting and valuable suggestions for the rendering of his songs, but lack of space and the desire to avoid technicalities prevent me from quoting them.

It always irritated him greatly to have his melodies called in question by those who longed for a straightforward tune in the vocal part, à la Abt and Gumbert, with a lullum accompaniment. He sought to explain the necessity of calling to assistance the piano part in order to complete the meaning of the vocal tones, and in this manner has given the world the most well balanced setting known of many of the romantic German lyrics.

In concluding he commends the "diligent reading of Goethe, Heine, Lessing, Shakespeare, &c. This widens the emotional horizon and makes the head clear. Furthermore, they complement one's musical studies most beautifully."

In a letter written in September, 1875, he acknowledges the receipt of a series of songs by the young composer, with expressions of regret that, owing to the loss of his hearing, he was unable to get a proper comprehension of them because of the complications of modern harmonies. Beethoven wrote many works after he had become totally deaf, but on comparing one of his scores with those of Wagner or Grieg we can readily understand why a master like Franz was unable to enjoy the perusal of a modern work.

That "small potatoism" in musical circles flourishes to a far greater extent in Germany than in this country is shown by the rapid recognition accorded the works of Franz and Wagner compared with the indifference and enmity which greeted these masters in their native land. In answer to a letter alluding to Franz's songs in the United States the composer wrote (May 30, 1884): "My Singsang [a playful

term which he often applied to his muse] is now finding a more sympathetic reception even here than formerly, especially in Vienna. \* \* \* The time is approaching when my first song (op. 1) will celebrate its fiftieth anniversary (*Jubiläum*)."

In a letter dated October 24, 1886, the composer referred to the above mentioned small potatoism, in spite of which his work was becoming more and more appreciated: "People are beginning to comprehend that there really is something in my songs after all, and are attempting to abandon the absurd prejudice against them on account of their small dimensions. They are learning to look for the quality of the contents, not the size. \* \* \* Of course, the artists are not responsible for this movement, for they have too many works of their own to look after, regarding every token of recognition of another as a punishable injury to their own achievements. The public, therefore, has been obliged to work its way alone, which is very gratifying to me."

He frequently makes allusion to his editions of Bach and Händel, and in April, 1890, wrote: "You see that I am still as enthusiastic as ever about our great masters. In one's seventy-fifth year one does not change his mind."—*San Francisco Examiner*.

### Wagner's Influence on Modern Composers.

ONE of the disadvantages of looking too closely at a work of art is that one is apt to lose sight of the effect of the whole in the contemplation of detached detail. But the converse also holds good: one may so lose one's self in admiration of the whole, that the means by which it is attained are hidden from view. Some there are who would have us never look closely into a work of art; who would tell us that the effect a musical composition, a picture or a book makes as a whole is the only vital thing; that a consideration of the means of any art is pedantic and unemotional. But, then, such people are not artists; they belong to the general public, and cannot be expected to take an interest in the technical side of any art.

Doubtless theirs is the right view of art, but to the maker of music, to the writer of books, to the painter of pictures, there is a keen joy in analyzing the means by which a fellow artist obtains his effects, and to the musician in particular there is a separate ecstasy in a passage or phrase that is as naught to the general public. Indeed, I almost think that there is a great deal too much cant written and spoken concerning the meaning of music apart from its absolute beauty. For instance, in the case of Wagner's works, one would imagine that the music had no separate existence apart from the dramatic context if one believed in the utterances of some amateurs; or one might be led to think that the philosophic ideas are the main thing in his music-dramas, according to the gospel of others; and, again, to accept the faith of yet other writers, one should look on Wagner mainly as a mere ingenious weaver of themes—a musical artificer of infinite cunning. But the current view of the Bayreuth master—that his work owes its importance to the reforms it has initiated in music-drama—is, I think, the most inadequate of all.

This incomplete view of the master, in some measure, is his own fault. So vehemently did he write on what one may call the dramatic idea of his music dramas, that, perhaps, it should be forgiven those admirers of his who refuse to look on their prophet's works otherwise than as dramas, in which the factors of music, poetry, painting and gesture go to make up a whole. At one time, even, there were not wanting critics who went so far as to affirm that excerpts from his works had no value as absolute music when performed in the concert room. These critics are dead now—or are gradually dying. But the false idea which they inculcated is not dead, and will not die for some little while yet. The fact is, Wagner the musician is apt

to be swamped in Wagner the poet, Wagner the dramatist and Wagner the theorist and philosopher.

Now, that is the point I want to make. You are told by ultra-Wagnerians that you should not view his music apart from its dramatic context; or, rather, they leave this to the anti-Wagnerians to say in so many words; but, all the same, it is inferred by their writings and speech. Take the recent Bayreuth performances as an example. I complained to some Wagnerian friends there that the singing was not anything like worthy of Wagner's music, and that in some respects the orchestra might have been more perfect. Invariably my objections were met with the retort, "Oh but you must look on the works as a whole." Now, I am going to say something that will probably shock conventional Wagnerians. The main and distinctive thing in Wagner's music-dramas is not the story with its deep meanings, is not the scenery (which at Bayreuth is nothing very wonderful), is not even the dramatic form of the works, but is the music.

When I say "the music," I mean absolutely the music, without any regard to its illustration of the text. I mean the wonderful and inspired harmony and melody, the orchestral color and the development of themes. It is commonly supposed that Wagner's greatest influence on modern musical dramatic art is the form in which his music dramas are cast—the continuous action and so on. I do not wish to deny that he has done much to influence operatic art in the direction of dramatic common sense, but it is only common sense, is not a new idea (for Monteverde and Gluck had held the same notions with regard to the relation of music and drama), and even had Wagner not quickened it into new life it was bound to have arrived sooner or later. The real influence the Bayreuth master has had on contemporary composers is musical and by no means merely dramatic. But some of those who recognize this go somewhat astray, because they vainly imagine that you are not influenced by Wagner unless you show in composition a distinct tendency to treat themes and motives in the well-known Wagnerian manner.

It is not in this treatment of themes that a composer shows us his musical individuality, but rather in his melody and harmony, the drawing and color of his composition. I think it will be agreed that the individual characteristics to be traced in the work of painters, poets, and musicians have the most influence on other men of the same craft, and that the subjects of which they treat, and even, in a lesser degree perhaps, the form in which their works are cast, are not much more than externals. For instance, a Mascagni may have no sympathy with the story of the *Nibelungen Ring* or of *Parsifal*; he may, indeed, be not much inclined to observe the strict dramatic form of these works; and yet the Wagner influence proclaims itself continually in the music of *Cavalleria Rusticana*. To put an extreme case, you could write an opera bouffe in which detached songs, duets, choruses and the rest would violate all canons of dramatic taste, and yet in the music you might show all the world that Wagner was your master. This fact is not always understood, and some critics deny the influence of Wagner unless they can find in a composition a constant use and development of leading themes, and an observance of the Bayreuth master's theories on music and dramatic art. As an example, because representative themes play a small part in the Mascagni-Leoncavallo opera, some writers are inclined to deny the fact that Wagner's influence has been great on these composers.

It may be said that this note of personality—in brief, style—is a thing which cannot be copied. The history of all achievements in literature and painting points, however, to an opposite conclusion. Swinburne's luxuriant alliteration of adjectives is to be found in the works of those who look up to him as a master; Tennyson's jeweled harmony of words, simplicity of expression and sentimental-forcible way of looking at the world are great influences in modern poetry; Alma Tadema's smooth and dexterously painted marbles and precious metals, and the types of

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beauty which appeal to his individuality, are taken as models by many inferior painters; and George Meredith's epigrammatic convolutions of language help to make obscure the work of men who have not a tithe of his genius. These qualifications I have mentioned are not the outcome of a pose on the part of the masters themselves, but a sincere expression of their character, of their genius. And it is the same in music. Wagner in his desire to express himself enriched the art with new phases of harmony and melody, and on these is stamped the hall-mark of his individuality; the rest of his music, the development of themes, &c., is the ingenuity, the inspired ingenuity, if you will, of the master craftsman. All men of great and uncommon character impress their individuality on their fellow men, and it naturally follows that the Bayreuth master's musical individuality, his harmony and melody, have greatly influenced the works of modern composers.

Wagner's melody and harmony are bold and yet capable of being as delicate in texture as a harebell waving in the wind, or as the bedewed spider's webs that stretch from stem to stem in these autumn days. But it is not this delicacy nor that boldness which influences composers so much, but rather a certain characteristic use of all the simple as well as the most complicated chords. For instance, Wagner will take a simple position of a chord of the seventh, ninth, eleventh, thirteenth, augmented sixth, or any other chord you will, and give it such a lustre, and place it on some important accent in the bar, that you are simply astounded by its new and luminous beauty. Not only do you get these simple harmonic flashes, but you also have the most wonderful drawing of melody, full of powerful branches and delicate twigs growing from the main trunk of the tree. His melody flows easily and is most striking, as is his harmony, and these are the characteristics of Wagner's tone color. How is it, one may ask, that those simple chords which have been used by all the old masters sound so powerful and beautiful? Because each component part of a chord is carefully led up to or taken by skip—not according to the theories of text-book musicians, but according to artistic common sense. Wagner's color is not laid on with a trowel, but it is beautifully blended according to the effect he wishes to obtain, which, in its turn, is decided by the meaning of his text. What I may term the "bull-headed" colorist takes hold of the skip part of Wagner's harmony and melody without the meaning behind it, and the result may be seen in the blurring boldnesses of many modern and popular composers' music.

Of course Wagner's earlier manner has affected most of the rising young composers of the day, for the simple reason that they can understand it, and it does not require that ever-moving and beautiful counterpoint which only a great musician can write. It is a good thing they know their own limitations so well, for they could not possibly spin the delicate and subtle web of harmony and melody to be found in the Bayreuth master's later works, and the result would only be a disastrous entanglement. It is not only wonderful melody, harmony and counterpoint that Wagner has given to the art, but also inspired orchestration. I cannot leave this catalogue of his characteristics as a musician without referring to his development of themes. In this he is thoroughly influenced by Beethoven, only he has gone a step in advance. Of course there is the difference that Wagner's music is actually set to drama, whereas Beethoven's was not; but the aims of expression (not of color, perhaps) are very much the same.

It will perhaps be interesting to inquire in what way some of the more prominent of modern musicians have been influenced by the Bayreuth master. Grieg, for instance, has not only been influenced by the early works of Wagner, but he has dipped into all the later music dramas as well. Grieg has formed a melodic and harmonic color of his own, but he has added to it additional beauties culled from the simple and complicated chords used by Wagner; and you can plainly perceive that had there been no Wagner there would have been no Grieg, as we know him now. With regard to Brahms it is more difficult to speak. One of the most characteristic points of his music is that its charm is owing to its curious rhythms; but harmoniously his latest music has been influenced by Wagner, and you can trace the fact that Brahms knows his Parsifal and the King as well. Everyone is acquainted with that favorite effect of Brahms'—contrary motion of thirds and melody moving in thirds and octaves, which you will find in the King.

Of course the general character of his harmony is his own, but I think there is no doubt that he owes more to Wagner than is generally supposed. From Grieg and Brahms to Leoncavallo—what a descent! The composer of *I Pagliacci* has not the artistic reserve of the great masters, and he and his young compatriots rather belong to the "bull-headed" order of harmonic colorists. The Wagner to be found in Leoncavallo's works is the very early Wagner; but never did the Bayreuth master write such crude stuff as is to be found in *I Pagliacci*. Mascagni seems to be most influenced by Lohengrin, but it is doubtful if either of these young composers will ever assimilate the best characteristics of Wagner's music. They take a chord here and a chord there and weave it into their lurid patchwork quilt of harmony, without attempting anything more than crude strikingness.

We must look to France for musicians who owe much to the Bayreuth master. With the late Emmanuel Chabrier's music I am not well acquainted, but from all accounts he has taken Wagner as his model in harmony. Massenet does not disdain to show you that he has studied Wagner's scores; but the best example of an intelligent follower of Wagner is M. Alfred Bruneau, the composer of *L'Attaque du Moulin*. He is influenced in every way by the Bayreuth master, both in harmony and dramatic treatment, and yet he has a coloring of his own. Many other composers might be mentioned, but space unfortunately forbids it.

At the outset of this article I said that the whole effect of a work of art is often contemplated, and the means by which that effect is obtained is ignored. This has been a little too much the case with Wagner, whose disciples are inclined to exalt Wagner the philosopher, Wagner the dramatist, and Wagner the reformer, at the expense of Wagner the musician. The time has now come when his scores should be minutely examined for the sake of his wonderful music, quite apart from other considerations.—*E. Algernon Baughan, in the Scottish Musical Review.*

### Mme. d'Arona on Atomic Theories.

THERE are so many hypotheses of the origin of matter. Some say force is behind the atom, force being positive and matter negative. Some philosophers explain that force and matter are the positive and negative poles of the same thing, that mind is simply substance undeviated, or substance at rest, and that matter is the same substance in motion.

Boscovich says an atom is a mathematical point of force, and it seems in this way matter is done away with altogether. In going to the foundation of this theory (and all these things are hypotheses) it would only seem reasonable to suppose that there is but one kind of primordial atoms, and that everything created is produced by different combinations of these atoms. Now as a Boston writer in recent articles dissolves atoms into "points of force" according to Boscovich's theory, it would be logic to admit one primordial force, and suppose the other forces are produced by combining and recombining that force. Anyway, it seems illogical to speak about different kinds of undeviated atoms, for the very reason that when you speak of them as different, that word itself implies that they have deviated from the primitive atoms, and it neither changes it nor makes it more logical to consider atoms as mathematical points of force, for in that case the word different means that they have deviated from the primordial force.

Nature is rich with gifts for the awakening intelligence of mankind. She will give, and with a lavish hand, if we will but receive her gifts, and to her I will compare the capable and conscientious teacher.

The teacher must meet with mental reciprocity in a pupil. Mentality must govern the scientific principles of singing, and the ideal must beautify the art. A theory must be practicable, and simple enough to reach all minds, otherwise it remains a theory. The science of singing is a sealed book to many who teach, but that does not alter the fact of there being a science; otherwise the art of singing could be disputed, since the highest art of every kind, as Herbert Spencer says, "is based upon science, and without science there can be neither perfect production nor full appreciation." But as the prescription that cures one person may not benefit all, so must difficulties be scientifically recognized, located, and treated accordingly.

"A hypothesis is demonstrable by results, but this in no wise militates against its value."

Certainly not; it enhances the value of it, but it does not make it a certainty, as is admitted by the following paragraph: "This point is beyond the reach of the senses; it can never really be attained. It can exist for man only in hypothesis."

There is nothing new under the sun, says the old adage. Nearly all my pupils understand and sing not only F in alt but can trill upon E and F. My daughter sings G in alt, and my pupil Miss Z. T. Murray (solo soprano of Hartford Cathedral) has under her instruction a lady who sings from low C (octave from middle C) to G in alt.

When the scientific principles governing these extreme high tones are understood, they are as easily controlled as any other note in the voice, in fact, no part of the voice is more easy of formation and emission; but the utility of these extreme high tones for the advanced demands of modern music is a question. There are only two things in the universe, according to Helmholtz—matter and motion; and the only difference between materials are simply combinations of motion in matter. The atomic theory is still an unsettled question. But grant it; once the body is formed, our conscious control of force behind these infinitesimally small but complete indivisible wholes, even if it were possible, would disturb the harmony of Nature, and to no purpose, since by the very simplest means (which do not need extraordinary intellect) these extreme high tones can be obtained, and blended so beautifully with the rest of the range that they would seem to be produced the same way, which is not the case, or should not be; and although they are called head tones there is a difference of production which if confounded will be woe to those risking the at-

tempt without the aid of a competent teacher. Many scientists—also Mr. Thomas Edison—assure us that an atom is a separate individual life and consciousness; the latter even claims for it a certain degree of intelligence.

There are so many theories being advocated by fin de siècle methods of voice culture that if this atomic hypothesis becomes the fad, we may yet live to see the day when the science and art of singing will be summed up in this phrase: "Press the diaphragm and the microbes will do the rest."

### A New Fable for Music Critics.

THERE is a place between earth and heaven where the souls of men wait until that time shall arrive when it is decreed that they descend to the earth and again strive to learn the lesson of life; in this mysterious abode filled with wandering shapes of fantastic mien (and no one can imagine how weird and fantastic a man's soul looks when freed from the screening body) hovered a group of spirits who were idly speculating upon the tenements they should occupy in the new lives that would soon be theirs.

A spectre with greedy, passionate eyes was speaking: "When I was one of the beings called men, and lived on yonder whirling ball, I was a musician, a wizard, who by the magic of ten slender fingers transformed dull, stolid masses of flesh and blood into tearfully smiling creatures palpitating with emotion, who worshipped me above all others. Gold was poured at my feet, and jewels; but what cared I for the cold, glittering metal? Dearer to me were the sparkle of lustrous eyes and the gleam of the life blood of the vine in crystal goblet. How willingly I exchanged the base coins for fragrant, ruby wine! And the jewels I gladly bartered for a kiss from fresh roseleaf lips, myself twining the sparkling gems around the white shoulders that their beauty could not enhance. When I return to pass again through the world of human existence, may I complete the career which was so rudely broken off. May I again bring souls under my music's sway, make them laugh or cry at my pleasure, see youth and beauty fling themselves madly at my feet, entreating my caresses, and once more feel in my veins the wild intoxication of the wine of youth."

"Fool!" interrupted a dark and glowering spirit, whose lurid pinions brought him near. "How can you waste a thought upon such childish joys? Revenge I seek! Revenge, sweeter than wine, more lasting than the flowers of woman's beauty! I, too, was a musician, but not a servile interpreter of the genius of another; nay, I was a composer. From my soul flowed melodies divine, which my brain wove into most wonderful compositions of every known form; I went further and invented new modes of expression for my musical genius. But not recklessly did I give my treasures to the world; I cast not my pearls before swine; I saved them, gloated over them in secret, and when an artist came to me, begging that I might give his petty vanity a new dress in which to deck itself, I thrust him from my door with scorn. Only when I lay dying did I see the vision of what my fame might have been, how dazzlingly my name might have shone among the immortals. I strove to tell those gathered about my pillow of the riches lurking in the piles of manuscript which I had hidden away, and to beg them to enrich the world with the products of my genius. In vain; the death rattle was already in my throat, and my words were never spoken. For years the children of my brain have slumbered within the ancient chest where I had placed them, but recently they have been unearthed and given to the world by their discoverer as his own. Thief and robber that he is! Did not my name stand boldly at the head of each precious sheet of music? Does not each jewel that adorns his name rightfully belong to me? Ah, if Heaven will but give me an opportunity for revenge upon mine enemy I ask for no more!"

"Think you that Heaven cares aught for your silly carplings? Not so; had you lived as I did, ever just, wise and dignified, you would feel the same calm security as to your fate that fills my breast." Thus spoke a most extraordinary looking spirit, whose appearance, it must be confessed, much belied his words. "I harbor no vile longings for the lusts of that world, no sinful desire for vengeance upon a fellow mortal. Impassionate as Buddha himself, I can impartially say that I am without fault or stain, and that Heaven cannot but send me to that station which must be filled by wisdom and virtue incarnate."

"Alas! what can I ask for in the life that so soon I shall be called upon to enter?" cried the fourth member of the

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spectral quartet, a weak, slight spirit of pallid hue. "My boyhood from earliest infancy was passed within the sombre walls of a monastery, and the only kiss that I ever received was the one my mother pressed upon my forehead when she bade me farewell. Faithful was I to the rules of our sacred order; men called me good and laid many charitable offices to my credit. Good I was because I knew no other, though sometimes a wicked longing stole into my heart to see, if only from afar, the world, the flesh and the devil, against which I spent so many hours arming myself. But I never left the cloisters, and the tonsured body I once inhabited now lies below the sacred shrine that received my worship. Ignorant as I am, what joys shall I pray for in the mysterious world to come? I know not, but I beg only that Heaven may send me my just deserts!"

As he finished speaking, a bright-winged messenger approached, whose beckoning wand they gladly obeyed, for they knew it was the signal that their probation was over and that soon they would re-enter that life which is so often abused and yet so dearly beloved by mortals.

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On the shore of a broad, blue ocean has risen a stately city, whose church spires point piously to heaven, and whose foundations reek with loathsome human disease and degradation. Yet, because it was born in the land of liberty, and is an untainted babe compared with its older sisters across the salty waves, all that is young and liberty loving and aspiring in the Old World has flocked to the market places of this youthful city, there to preach various doctrines, good and bad. Painting, literature, music—each has its prophet, and both art and prophet are ruled by that being who has existed since the beginning of time, who passed his judgment upon the Creation, and who in all ages has been the most feared, the most courted, and the most powerful among the sons of men—the critic. Does an ambitious youth burn to ascend the sacred fane and charm the souls of men with silver melodies, he first must pass through the guarding line of critics that watch lest shallow conceit or pompous ignorance enter the temple of fame. And he who stands at the outer door and challenges the young aspirant's claims to greatness is he who first spoke in the spectral conversation recorded above. But who would recognize that pleasure seeking spirit in the severe, embittered man who by the decree of fate is now forced to abstain from all that formerly so delighted his senses? The pleasures of the palate even are denied him, and he can but gaze wistfully at happiness "through other men's eyes."

Instead of swaying multitudes by the magical music rippling from under his fingers, he sits wrapped in dyspeptic gloom, and watches others wield the sceptre that he dimly remembers was once his own. Woe to the luckless artist whose armor of technic is not riveted firmly, for this critic's steel intuitively seeks the weak point and pierces deep! May the pangs of envy and longing that now burn his soul sufficiently atone for the errors of his former life, so that his precious gift may eventually be restored to him, and he may again hold the souls of men in the hollow of his hand!

And how has it fared with the seeker for revenge? Has he been given his heart's desire and annihilated his enemy? Observe this guardian of the great temple, who gazes calmly, even sympathetically, at all who would enter its doors. Many an aspirant has he aided to ascend the long and difficult approach to the golden portal. Especially has his fluent pen been wielded in behalf of that genius, whose shrine, hidden among the forests of Bavaria, is ever thronged with worshippers. But he who can sing such eloquent praises of the mighty Wagner can naught, save execrations, howl against another musical giant, whose followers are also numbered by the thousands. The tomes of antiquity are searched for new epithets to be hurled at his offending head, and to him are ascribed all the faults and depravities in the musical decalogue. The very name of Brahms, whispered in the presence of this usually mild-mannered critic, suffices to draw the lightning from his eyes, the thunder from his lips. Unhappy man! Could he but realize that the compositions he so condemns are the offspring of his own soul, that their reputed author but draws them forth from that same carved chest in which his own hand so long ago stored them away! All such recollections, however, have been blotted from his brain; he is forced to obey his blind impulses and seek to destroy what he formerly spent so many years in building. When fate has laughed her fill at his inconsistent ravings may she remove the bandage from his eyes and allow him to perceive in all their glory the marvelous beauties of those compositions which he cannot yet comprehend!

Since those whose careers we have tried to trace have fared so justly at the hand of fate, surely she has given his righteous deserts to that wise and pious intelligence that so impartially rebuked his associates for their too worldly desires, and we may look for him among the great ones of the earth. Truly she has given him his just deserts, and he also bears the title of critic. But what has become of that acumen of which he boasted, that wisdom which was his fondest pride? Crowded out by vanity and conceit, they have quite deserted him, and now his ingenuity is

taxed to cover the deficiency. Vacillating in his judgments, he neither praises nor blames an artist until he has ascertained the tone of his associate guarders. Never committing himself to an opinion, he always leaves a loophole through which he may cowardly escape in time of danger. But he is adored of musical amateurs, who listen with ravished ears to his expositions of that science of which he knows not the first principles; and his uncertain prognostications allow him the exquisite pleasure of being the first to crow over the final defeat or victory of an artist, for amid his varied opinions he can always find one which is favorable or condemnatory, as the case may demand. "As I said some time ago" are the words which taste sweetest upon his tongue.

As we seek to follow the path trodden by the simple and pious young monk, our eyes are blinded and our pen falters. Never until the Judgment Book unfolds will his eventful career be known in its entirety. In one brief human span fate has led him through all the vicissitudes that man can experience. The world, the flesh and the devil, that he had formerly so religiously avoided, became his boon companions, and all that is now left of the monk is the tonsure that adorns his pate. Like Ulysses, he has been a wanderer in strange lands, and he has worshipped at many shrines; but though he drank freely of the intoxicating cup of pleasure, he became sobered by its bitter dregs. Though he plunged fearlessly into the depths of life, he also boldly conquered its heights. As there is no soul too dark for his glance to penetrate, there are but few spirits too lofty for him to walk their equal.

So he has become the final judge of those who would kindle the sacred fire before the multitude; from his words there is no appeal, save to posterity. Though his changeable life has left him many a scar, it has also ripened and strengthened his judgment, and he now mercifully surveys those who stand before him; while his keen intelligence soon pierces the disguise of the pretentious hypocrite and strips him of his borrowed finery, it also discerns talent unnoted by others, and to its possessors he ever extends a helping hand. May time brush away the soiling dust of cynicism that here and there has clung to his garments, and let their varied richness long delight the world!

LAURA ZIMMERMAN.

### Something for Belari, "Amateur" and Mme. d'Arona to Digest.

MR. BELARI says that John Howard's discovery and explanation of the "break" (an early "discovery," if I understand aright) was anticipated by a certain M. Fournié, whoever he is or was. I confess my ignorance when I state, to my shame, that the discoverer of the break's name is unfamiliar to me. If he was a great luminary in the laryngoscopic world then my reading has been faulty. I have been unfortunate. I invite Mr. Belari therefore to tell the waiting world something more about Fournié. I also seize the opportunity to ask him to vouchsafe a few particulars of the said discovery. Will he be so good, for instance, as to send the editor of this paper a copy, in the original or with his own (then we shall get it right) translation of the article he wrote for his paper confirming the truth of Fournié's statement?

Will he be so good? I will answer the question for him. He will not be so good. Why? Because he dare not! Why dare he not? For the simple reason that his article would not tally with his letter.

Here, then, is a direct challenge, and he cannot get away from accepting it without his reputation being affected. Let him produce his evidence. We are just as keenly interested (being Americans) to have the honor of a vocal "discovery" as Mr. Belari is. Indeed, we Americans, Mr. Belari, have an uncomfortable bad habit (so you may think) of asking to judge for ourselves. We like to peruse the evidence of both sides, for we have been treated to so much "bluff" (pardon the word) that we are becoming chronic skeptics. It does not appear to be in our composition to accept ex parte statements, especially from importees. Now, Mr. Belari, we await you. Nous verons.

A few further words please, and these of advice and supplication. Do not, Mr. Belari, for heaven's sake, publish a book containing an explanation of your seven points. Write one by all means, but keep it stored away from the moths and the worms, and only bring it out for examination when you are locked up in the secrecy of your chamber. Don't do it! Humanity has suffered from such things too long; our natures are exhausted, man is tottering to his fall. What with the uncaged De Rialp and his upper gum; what with Salisbury and his method for two years (with hard labor), and in a lesser degree Myers' reinforcement chamber scheme; what with Holland's penny primer, with Reeton on the boy's voice, with the long spun out babble of Stubb's book on the same subject, with the "innocent hand" method of voice production (see the *Vocalist*); what with one fake and another, we—yes, sir, we—the unfortunate, long-suffering, martyr-like, hypnotized, American musical public, professional and amateur, are weary, sick, deadly tired, in articulo mortis. We cry out for bread and they (the singing masters) give us stones.

We implore on our bended knees for solid facts, and we receive the upper gum and the innocent hand.

We crave for meat, for food and raiment, and they shake the laryngoscope at us. Oh, that awful bête noir, the laryngoscope!

Dr. Johnson once said that when a man fails at everything else he buys himself a cane and sets up as a schoolmaster.

There is nothing new under the sun. When a man finds cigar selling unprofitable, like the author of popular singing manuals; when the colossal De Rialp fails to rend asunder Europe with his upper gum; when Belari and his mighty paper, *La Propaganda Musicale*, die an inglorious death—then, but not till then, emigrate to America, the Tom Tiddler's ground for quacks and fakirs, with a laryngoscope in one valise, and behold, wonder of wonders, they have a method! We have indeed fallen upon evil times. O tempora! O mores!

As for "Amateur," let me suggest to him that the truth and nothing but the truth should be his daily prayer and motto. How easy it is, how superlatively stupid it is, how disgusting it is, to hear a man prevaricate! Hold on to the truth, "Amateur"; remember the teachings of your mother of revered memory, think of the immortal father of your country, think of the axe, the cherry tree—especially of the axe; be careful that your bad habit, your neck and an axe (figuratively) do not get mixed up together. Are you a politician? If so perhaps that accounts for your pronounced style! Have you been fortunate enough to keep your nerve? Give the devil his due. "Amateur" is kind of sarcastic-like, certainly; but sarcasm, bright, sharp, cutting as it may be, will never replace argument. Better had it been if "Amateur" had tried in sober earnest to unearth the truth respecting the Virgil and the break business. As it is, his letter is alone interesting in showing how tender he feels when he remembers how his idol, the upper gum man, was ruthlessly dethroned, shattered. All hail to John Howard! May he live long to sweep off the musical earth all upper gum fakirs and their henchmen like "Amateur." Fools madly rush, "Amateur," where angels fear to tread.

"I cannot stop," once said a great man, "to kick every cur that yelps at my heels." Consider it a great honor, then, "Amateur," if John Howard deigns to cross swords with you. What a spectacle! Mme. d'Arona (to whom I figuratively raise my hat) shows the same marks as the rest of her profession: always having some good thing to tell us; always saying (after they are informed) that they knew it long before. Starting out in a large style, high sounding resonant sentences (quite the reverse of mine, for example), big words, laryngoscope, registers, Old Italian method (a thing that Mme. d'Arona, pardonnez moi, knows, like the rest of them—the singing masters—nothing at all about), how that if the voice is under proper control—i. e., according as they teach—then the break is non-existent, and the result is beautiful, even, quality, &c., ad nauseam; we have all read the usual talk that never fails to follow. But not one word do they say—not even a darkly veiled hint do they give—that would enable any one of us to improve our voices.

They talk (the whole lot of them) round and round, in and out, dodge here, dodge there, they ram registers, laryngoscopes, vowels in five languages, the proper resonating cavities (wherever they are), two years' daily exercises (call it hard labor), books, methods (a popular cry is the Old Italian), innocent hands, upper gums, crown-bridge work, our own teeth (those we bought at the store), nasal passages and everything they can lay their sacrilegious hands on down our torn and lacerated throat. Truly, what with one teacher of singing and another I ask, with all humility, is life worth living?

John Howard's work is not done yet. His greatest discovery has yet to be made. His name does not yet merit immortality; it will never, no never, thunder down the ages. He will never be remembered in our prayers unless his fertile brain can invent a muzzle, unbreakable, adamantine, everlasting, that will survive time and eternity, for clapping on the mouths and hands of these imported professors and their champions that never cease gnawing at our vitals.

Let "Amateur" De Rialp go on chewing his upper gum; let Belari continue to formulate other seven principles of singing; let him produce his "break" article, also; let "Amateur," speak the truth and shame the devil; but let them all await with bated breath and lowered heads the pronouncements of John Howard. INSTRUMENTALIST.

### ELSA KUTSCHERRA,

Prima Donna Soprano of the German Opera Co.,

by kind permission of Mr. Walter Damrosch will now accept engagements for concerts and musicales, and after April 27 for festivals. Miss Kutscherra is a handsome young lady and has been most successful as a concert singer, she having appeared at Abbey & Grau Sunday concerts at the Metropolitan Opera House, scoring an instantaneous hit; at the Damrosch New York Symphony Society, New York Liederkreis and Arion concerts; at three concerts with the Boston Symphony Society, and also at various concerts at Baltimore, Washington, Buffalo, Columbus, Cincinnati, Chicago and St. Louis. She sings in German, French, Italian and English. Managers please apply to

D. DE DEVIVO,

437 West Twenty-second St., New York.

## The Damrosch Opera Tour.

THE Damrosch Opera Company after playing in St. Louis April 22 to-day, the 27th, will go to Kansas City, on a guarantee, playing April 29 and 30 and May 1. Heavy inducements have been offered the company to go to Louisville and Cincinnati and also San Francisco, but nothing definite has been decided beyond May 2. The transportation for company and scenery to the Pacific coast would amount to about \$9,000, and the guarantee would necessarily be so great as to involve a risk on the part of the local management. Besides, there are artists in the company to whom an extension of time from European managers would be difficult to obtain. For example, Polini's consent would be necessary before Mr. Alvary could remain.

Perhaps the most notable feature of the provincial advance sale thus far noted occurred in Boston. A line began to form at 4 o'clock in the morning at the doors of the Boston Theatre, and before the day was over the house had been sold out for the week—aside from the advance subscription sale, of course. And to make matters more interesting, it was arranged to give four extra performances in Boston during Holy Week—namely, April 8, 9, 10 and 11. The company will return to New York and give the Passion, after St. Matthew, by Bach, at Carnegie Music Hall, Friday afternoon, April 12 (Good Friday), and Saturday evening, April 13. The jump will then be made to Chicago, opening there April 15 to 20; thence to St. Louis, &c.

The enormous business done by the Damrosch company in New York may be judged from the fact that the receipts had reached \$150,000 last Thursday, March 21. It is said that the running expenses of the company, including rents, advertising, salaries, &c., in New York are \$4,000 a performance.

## Monument to Hans von Bülow.

THE great and gifted master in the sphere of reproductive music and the unsurpassed interpreter of musical genius, Von Bülow, has passed away, but his work has survived him, and the seed he has sown has fructified a thousand-fold. It is proposed to erect a monument to honor his memory which will bear witness to future generations of the conspicuous service he has rendered in the art development of this century.

It is designed to place this memorial in the city where were spent the closing years of his life—years rich in incessant activity and noblest toil—and to select for this purpose either the grave that holds his mortal remains or the green lawns that he found so restful when reposing from his work.

He was ever a loyal advocate of all that was truly good and great, and every sincere effort appealed to his sympathy and found in him a disinterested promoter.

As a fearless champion of German art, Bülow earned fresh fame for his country; and his compatriots, putting aside all party spirit, will consider it a sacred duty to preserve and honor his memory by a lasting tribute.

But besides his fellow countrymen, thousands who owe him many hours of inward exaltation and purest enjoyment will not hesitate thus to express their gratitude and affection.

John Boie, Pius Warburg (Altona), Herrmann v. Helmholz, Joseph Joachim, Ernst Mendelssohn-Bartholdy, Adolph Menzel, Julius Rodenberg, Friedrich Spielhagen, Felix v. Weingartner, Hermann Wolff (Berlin), H. H. Meier, Jr., F. Weinlig (Bremen), Eugen d'Albert (Coswig i. S.), L. E. Amsinck, Herrmann Behn, A. Ed. Böhme, Ed. W. Brackenhoeft, Justus Brinckmann, Friedrich Chrysander, H. Donnerberg, Engel-Reimers, Martin Haller, Emil Hartmeyer, Siegmund Hinrichsen, Theodor Kirchner, Alfred Lichtwarck, Ascan Lutteroth, Gustav Mahler, Gustav Petersen, Rudolph Petersen (address: Treasurer, Hamburg, North German Bank), Franz Rosatzin, Richard v. Schmidt-Pauli (Hamburg), Felix Mottl (Karlsruhe), Klaus Groth (Kiel), Paul Heyse, Franz v. Lenbach, Paul Marsop (Munich), Richard Strauss (Weimar), Johannes Brahms (Vienna).

Baroness Romaine von Overbeck, No. 1325 Massachusetts avenue, Washington, D. C., having had the great kindness to take charge of contributions for the Bülow Memorial, the North American admirers of the late Hans von Bülow who intend to contribute to the monument are herewith kindly requested to pay over their gifts to the above named lady.

SIEGMUND HINRICHSEN.

The President of the Hamburg Committee for the Hans von Bülow Memorial.

## Editors The Musical Courier:

"La musique, comme toute, est se qu'il y a de plus pur, de moins matériel dans ce monde."

The one who, above all, by his life and its work has proved those words of his has gone hence to rest. His life—such an exception from that of ordinary mortals—was in its beginning even an exception from that of its like, of genius; for his infancy was not of that miraculous kind which stems the world. At the age of nine Bülow showed musical gifts, and only much later, after law studies, did they ripen to their full glory for the benefit of humanity. For the benefit, we say; his many enemies seem to belie this, but on search-

ing you will find they were shortsighted enough not to perceive through his worldly, personal means sublime ends of highest art!

Good and great were always the master's aims, and while his feet were restlessly wandering over this earth his spirit was in the skies, beholding what but few beheld, joining the fellow spirits of the greatest. Ask powerful and unprejudiced men of all domains of musical art what feats the deceased master has achieved in each. His adversaries even had to acknowledge him as the greatest conductor. If the orchestra is the grandest, most complicated, most expressive of musical instruments, he thereby was the greatest virtuoso, apart from his absolute, objective mastery on the piano, where his interpretation of our greatest composers—of Beethoven's ideas especially—sacrificed the vainglory of technical brilliancy, of personal effusions, to the purest expression of the composer spirit's revelations.

His editions of Beethoven's sonatas and of works of other composers will remain the infallible guides to mysteries of beauty, square stones in the development of musical pedagogy.

His transcriptions (here we will only mention the ingenious transformation of the orchestra partition of Tristan and Isolde, perhaps the most difficult ever written, into a piano score) are as classic as the originals.

Bülow has written some exquisite compositions, but his friends can tell wonders of it; his modesty was as great as his genius. He never sought to expand the slight reputation of his own productions, and with marvelous insight, a worthy example, devoted every moment (he so often warned his pupils of "les moments perdus") to what he felt and proved his Creator had foremost intended him for.

But we clearly can behold his prodigious genius in the greatness and originality of his reproductions! They, alas, are doomed to die in their very birth, but to uphold their memory a monument on bygone heroism is our noble task.

BARON VON OVERBECK.

## Sunday With the Beethoven String Quartet.

IN the seclusion of my study, snugly ensconced in a great mediaeval chair before a log fire of spectramized wood, the flames leaping from it ever and anon change their hues from blue to red, and as my eye wanders through frequent puffs from my old Heideberg meerschaum to Correggio's Madonna above me, I am made to meditate upon the sweet delight—the nectar of which I was privileged to sip this Sabbath day at eventide. Before I describe all that I felt my thoughts took a philosophical turn in this strain: "We should all pay tribute to art and its workers, as we should admire something good in everybody and everything. We live for the good we can do."

How refining and peacemaking music is! The ready vehicle of our inmost emotions—the readiest means of giving and procuring happiness! But I digress. This is what I saw: A spirit took its flight this evening—many souls wafted to their God upon the ethereal strains of that master, the well-spring of music, Bach, a divinity of the Divine Master of all arts, whose music and spirit permeates our being as the sun, the life-giving power, animates the universe. It is no new truth that the heavenly visitation (while listening to this supremely beautiful air of Bach) stills our hearts in veneration and worship of this noble cathedral of tones—we are in the presence of the Omnipresent! Our souls are stilled! For a moment we are of another world, communing with God's messenger. After the awakening, the tear, essence of love and pure joy, which struggles so hard to remain in its soulful cup, runs over and soothes the aching breast, and our hearts have become pure, we are purified—a sermon in tones, not made with hands, eternal in the heavens, has sung its celestial melody to us of immortality. Man is now at peace with man and his Maker.

The vaulted dome of heaven, studded with a million suns, alone reveals the broad expanse of Bach's tonal realm! But the insatiable desire to increase our happiness urges our friends, the artists, to persist in their good work. We are brought face to face with that colossus, Beethoven—the Shakespeare of music now and forever. What impresses you most in the style and content of this master? Shakespeare, Goethe and Ruskin have unconsciously defined him thus: [Scene ii, Hamlet] "Use all gently: for in the very torrent, tempest and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it a smoothness." Goethe thus: "Upon the highest of heights there is repose." Ruskin thus: "Delicacy is the crowning test of power."

The humorous side of his music is a convincing proof of a well balanced and healthful organization musically. My friend Rossiter—the delicate contour of whose countenance denotes thought—one of the founders of this amiable band of men-tone-worshippers to the number of forty, does not refute my assertion, for we have become children again—fathers of men. Haydn first refreshed us with April showers, apple blossoms and sunbeams, following which the Graces curtsied and danced to tuneful measures of Boccherini's minuet.

Dainty slippers reveal jeweled ankles; shell-pink shoulders blush through marvelous laces; cheeks are mantled with the hues of the love tinged rose immortalized by Anacreon; soul speaking eyes are eloquent with emotion, and thus ravishingly—heads like daffodils—are swayed by waves of seductive strains of music as sensuous as Cleopatra's Nile—as ethereal as Italian skies! Nature, art, life and religion! We marvel at the work of the great ironworker Beethoven, as massive and cunning as the man who sat to the right of King Solomon. Both are immortal. Beethoven's music has the true ring; his metals are exquisitely and mightily interwoven, and therefore imperishable. Beethoven will always sit at the right hand of Orpheus.

Goethe says: "Wo das Starké mit dem zarten, wo starker sich und Mildes paarten, Da giebt es ein guten klang."

We have not finished our cigars—music silenced their volcanic craters, but the lava of our feelings still flows on uninterruptedly. That last melody by Volkmann, op. 85, with its bubbling accompaniment, has lulled the violins to well-earned slumber; in their beds they rest, cushioned in soft, downy, silken pillows, only to spring forth again re-incarnated beings, when awakened by the deft circles of bow "lines of beauty" and subtle fingers of their master. The cello, clothed in majesty, swelling with pride, condescends to retire, and the viola, intoxicated with its own violet fragrance, has become hypnotized.

We are brought to a realizing sense that the Beethoven String Quartet is performing its mission to perpetuate art and elevate mankind. There descends at times from Olympus a leonine pianist, whose speaking fingers paint gorgeous pictures; whose hands, as soft as a lioness' paw, touch the golden lyre as Horace did of old. Bühler is his name. His quintet work is unapproachable. My friend Pumpelly, who sits wrapt in thought by my side, hears the songs re-echoing from the paw down; from Pompelius, the Huguenots; the Plantagenets through the annals of our Revolutionary fathers to the present time. Songs of the people, such as Ossian's harp perpetuated. Leaping from mountains of melody, Schumann delights the senses with cascades of harmony—roses, jasmine, lilies, violets intermingled, showered upon us without stint.

We rise carrying that essence of perfume with us which is music—carrying music in our hearts.

Plying our toil with busier feet,  
Because our inmost souls a holy strain repeat.

We speak to the quartet—we all know the quartet—Messrs. Dannreuther, Thiele, Schenk and Schill. God bless them! Bon nuit.  
FRANKLIN SONNEKALB,  
March 18. Lotos Club, New York.

## Fraulein Johanna Gadski.

FRAULEIN JOHANNA GADSKI, soprano of the German Opera Company, is but twenty-two years old and has been married two and one-half years to Lieutenant Tauscher, of the German army. Fraulein Gadski (which, by the way, the bills have wrong, as in the Polish language the masculine ending of names in I becomes A in the feminine, which would make her name Gadska) is the young singer whom a German critic characterized as "the woman with a tear in her voice." One notices that quality of mellowness especially in certain passages in Lohengrin, particularly in her scene with the Herald.

Fraulein Gadski's devotion to her husband is something refreshing to behold, and manifests itself in striking contrast with so many other lyric artists. She writes most voluminous letters to her husband, chronicling the minutest news, and watches for his misdeeds with all of the anxiety of a fiancée. She is a charming young woman, modest, studious, and possesses attractive eyes. She cannot speak a word of the English language.

Professor de Trabadelo.—Mr. de Trabadelo, the celebrated singing master of Paris, an officer of the Academy, has just been promoted by the Government to the grade of Officer of Public Instruction.

Mr. de Trabadelo has been for several years the singing teacher most sought after in Paris. The greatest artists come to him when having trouble with the voice or wishing to create new rôles. He is an old pupil of the celebrated Italian teachers San Romani and Lamperti, and the only pupil of the celebrated tenor Mario. Mr. de Trabadelo possesses one of the finest tenor voices, and created the principal rôle in the opera Signa, by Cowen, when produced last year at Milan.

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NEW YORK, WEDNESDAY, MARCH 27, 1895.

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### BACK NUMBERS.

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Puccini's opera *Manon Lescaut* had a tremendous reception at Bari. The mayor of the town, in the name of his townspeople, invited the composer by telegraph to be present at the performance, but Puccini could not make up his mind to go, as Bari is a town situated in the extreme south part of Italy. Then a delegation arrived, and Puccini could not withstand its pleadings, and returned with it. When he arrived he was received like a conqueror. The representa-

tion of *Manon Lescaut* took place on the same evening, and the mayor, at the town's expense, telegraphed every prominent Italian paper: "I rejoice to inform you of the overwhelming success of *Manon Lescaut* at our Theatre Piccini, in the presence of the composer Puccini. We counted eight bis, one tris, forty-five calls and endless ovations during the performance and at the end. The city government gave a banquet in Puccini's honor!"

GEVAERTS, director of the Brussels Conservatory of Music, is to-day the great living demonstrator of the proper touch to be used in playing old instruments of the keyed class. There are no players of that kind in this country. A few prepositors are heard here and there, but they chiefly amuse the learned musician.

THE director of the French school at Athens, Mr. Homolle, has just given the information that a new Hymn to Apollo has been discovered. This hymn is furnished with musical and instrumental notations, and composed of twenty-eight lines, which are nearly all perfectly readable. The music is engraved on a marble slab and has considerable poetic value. The subject is the birth of Apollo, the city of Delos, the arrival of Apollo at Delphi, his victory over the serpent, and it finishes with a prayer for the Greeks and Romans. Close by this hymn were found marble fragments with the musical notations of the famous Greek war song, the *Pæan*. A large portion of this marble is so mutilated as to make the lines illegible. Messrs. Reinach and Weill are working at the reconstruction. Before long these musical compositions will be heard in Paris, with chorus and orchestra.

### DROWNING THE VOICE.

AN intelligent Frenchman was talking about Wagner and his works. He declared that he loved the earlier dramas, but that he was quite unable to cultivate a taste for the *Nibelung* tetralogy. "My chief objection to them," he said, "is that in them Wagner treats the human voice as if it were a part of his orchestra—a cello or a viola—and does not seem to care whether it is heard in its individuality or not, but permits it simply to form part of a bewildering mass of sound."

This is not a new complaint, but it is one which the lover of Wagner seldom answers fairly. It is customary, when a man objects to his inability to hear the voice of the singer or declaimer, to explain to him that he is not listening to an old-fashioned opera, in which the singing of lovely melodies was the prime object, but to a music drama, in which the singer and the orchestra are working together for the explication of the poet's thought.

Now if the objector chances to be a man who has reflected on this matter he will very promptly say: "How am I to know the poet's thought when I can't hear his words?"

And here we come upon a vital objection to the manner in which Wagner's later dramas are usually performed. The orchestra is permitted to play altogether too loudly, the voice of the singer is frequently drowned out, and the words of the text, which in Wagner's own opinion were so important, are lost. The blame falls upon the composer, and he is accused of writing noisy instrumentation. The unprejudiced man, who has not had time to study the history of the Wagnerian drama, goes away from the theatre annoyed, and he naturally attributes his annoyance to the composer. It does not occur to him that the composer was also the poet, and that he was just as anxious to have his libretto understood and appreciated as to have his music meet with the same justice.

The fault is that of the conductor, not the composer. The four dramas of the *Nibelung* tetralogy were written for the Festspielhaus at Bayreuth. That temple of music was opened with them in 1876, and in the summer of next year its twentieth anniversary will be celebrated by a grand revival of these masterpieces. At Bayreuth a feature of the performance is the concealed orchestra. The musicians, as we all know, are situated on a lower level than they are elsewhere, and are partly under the stage.

That was not some one else's idea; it was Wagner's. It was his belief that the sight of the spectator should not be distracted from the stage by the view of sawing fiddlers. But he realized full well that the placing of the orchestra under the front of

the stage would subdue and soften the body of tone produced by the instruments. Hence he allowed himself certain liberties that he would not otherwise have taken. Indeed, he must have felt the necessity of treating his lower and middle voices in a new and ingenious manner to prevent their being lost. Any person knows that the higher notes carry easily, while low notes must be powerful to do so. It was a knowledge of this fact which made Wagner so heavily instrument the deeper tones in his orchestral color scheme.

At Bayreuth the balance of tone reaches the hearer exactly as Wagner designed that it should. If now an orchestra in an open orchestra-well plays precisely as it would at Bayreuth, the balance is destroyed, and passages of the text are drowned out. For instance, the words of Hans Sachs and Beckmesser just after the entrance of the mastersingers are usually lost, though there is very little brass in the instrumentation.

No matter what Wagnerites may say about the beauty of the orchestration and the importance of bringing out clearly the various leading motives, it is not right that the auditor should lose the thread of the story because he cannot hear some of the dialogue. Wagner certainly held that the play was the thing. He certainly intended that his dialogue should be heard, and any conductor who forgets this fact makes an artistic error, no matter how stunning are the orchestral effects which he produces.

It is easy enough to moderate the body of tone produced by the orchestra in richly scored passages which tend to drown out the voice, and it is absolutely necessary to do this in a theatre like, for instance, the Metropolitan Opera House, where the orchestra is so far in front of the proscenium arch, and where the voice of a singer who is "up stage" is so easily swallowed up in the great area of space behind the wings and above the borders. If this important matter received proper attention, no one would be heard complaining that Wagner treated the human voice as if it were nothing but an element in the mass of orchestral sound.

### CHARACTERISTICS OF ROBERT FRANZ.

FEW realized when Robert Franz closed his eyes forever on October 24, 1892, that the loss would be so great. His remarkable mind has done much for the purification of the art, and through the art he has accomplished a mission as a mighty educational factor. The smallest song is often more effective than a learned book from which a revolution in science is expected. This is the cosmopolitan power of art, which is only understood by the heart, the originator.

Robert Franz was not only a song composer, but also a poet who clothed his poetic effusions with music, in which form new works of art were presented to us. This only seems so; if we look at the matter more closely we conclude that these songs could not have been conceived in any other way, as the music is felt in the words, and the poem is almost inconceivable without the music. It is the dominating trait of Franz's Lyrics that it is developed from the poem, reflected truly but in another form. This is where his art joins that of Gluck and Wagner, both of whom started from the same principle, seeking the same ideal, though each achieving different results.

Wagner was an admirer of Robert Franz and his music, and often had his compositions sung in the home circle. How much the later Franz drifted apart from the later Wagner is well known. This fact, partly ascribed to his deafness, had much to do with giving Franz an artistic personality, to whom it was not possible to work for a future, and whose attention was steadily fixed on the present. In a recent work by Dr. Waldmann, on Robert Franz, this composer complains of the realism of the times, and the little enthusiasm for solid accomplishments.

He was a pessimist, an idealist as an artist, and these opposites influenced his opinion of the world. He told the author of the book that it did him good to have someone to whom he could open his heart; that the world was so corrupt. "See how proud the people look, riding in their equipages; see how they show the proletarian their wreath; heavy golden chains the woman's adornments, the elegance of their house exteriors, their house with gilt façades and other ornamentations; it is different in the Orient, where the people are more sensible. There the houses one and all have a high, simple wall, with small peep holes toward the street; it is only back of it,

where no stranger can penetrate, where begins the luxury."

In another place he says: "People have no time nowadays to devote to serious matters. Everybody is in haste and in chase; what does not come easily does not exist for most of them." He declared that he would not set foot in the industrial exposition at Halle (1881), and did not want to hear anything about it. "This also is an invention of the present. What is the object? It serves only to foster pride, jealousy and envy."

It must be remembered that Franz had been deaf for thirty years past, and that he was in consequence a stranger to the events of the day; he had lost all interest in the daily routine of life in the outside world. He gained by this the joys of an inner life, producing thoughts and better logical conclusions. As a thinker, he stood next to Schopenhauer. "One must not forget that with age self denial comes without effort, it comes naturally. Outside of this everyone must look to do his best. Take from Schopenhauer what seems best to you, his conception of the world is grand. Why? This is for him as much a mystery as for all others."

His resignation led him to admire Heine most of all poets. This is but natural, as the poet leaves veiled most of his meanings, which spurs the composer to efforts, and, as Franz said, his poems were actually thirsting to be set to music. "Since Shakespeare we find no one with such a high flight of phantasy as Heine, but I will not force my opinion on anybody." He held that Heine was not a traitor to his country; "To the contrary, he wished to equalize the opposing characteristics between Frenchmen and Germans, to make them acquainted with the best in each; this is certainly a higher aim than to arouse ill feeling between the nations." Franz had the highest esteem for Heine's prose. "How grandly he speaks of art—now he takes us to India, now to Spain; he has never seen either country. This must be the relation of music to the text, the latter must be absorbed by the music."

Franz's music sparkles. It is all poetry. This is why the two poets came together, having a common source for their creations. Franz's lyric has for basis the German folk-song, from which evolved the Protestant Church Choral, the foundation of modern music.

Franz, being a musician of the lyric element, was drawn toward Heine, and this kept him from the influence of the modern musical tendencies, which found the culmination in Wagner. Of Wagner he says: "In his works are dramatic situations—Wagner looked to Weber and also to Gluck epic situations—he looked to Beethoven, and where lyric it was Schubert, and it is just possible that he sympathized in this with me. Were we two working out the same subject my work would look entirely different. The reason for this is that Wagner's nature is highly developed as a poet, a painter, a musician. No special study had been given any one of these. He was proficient in all, hence his being influenced in different directions. Wagner is a remarkable man. I hold him very high, and his approbation I esteem more than that of the whole high school."

It was unfortunate that the whole high school (for instance, that of Berlin) never had any special recognition for the great song composer. It was Brahms and others who received most of it, while they could learn from him a great deal in relation to the Lied—truth and originality of conception.

There is no modern song composer who can compare with Franz. He was superior to all in his views, in his inner sentiment and universal knowledge; they live too much in the tide of the times, from which Franz has remained isolated. His intimacy with the works of Bach and Händel (and many of their masterly arrangements testify to his predilection) gave him no leisure to find pleasure in the prevalent taste. To quote his own words: "Bach stands highest in regard to musical invention. He possesses all, everything is suited in him—Schumann, Chopin, Mendelssohn, everyone can be found in Bach. Beethoven and Mozart are nearer to us in feeling, but Bach and Händel are more powerful, more universal. \* \* \* Both stand high, beyond reach; still both are different in their natures, Händel facing the outside world, Bach the reverse. Should one ask whose creative power was greater, then Bach must be held high above Händel—his wealth, his inspirations are boundless."

From these has grown Franz. "I would never have become what I am without Schubert and Schu-

mann; it is but natural that I have avoided what I thought were their weaknesses."

Once in a while it has the appearance as if Franz was egotistical. This was, however, no more pronounced in him than in every great artist. When there was occasion for it he showed a touching modesty, and he would bow low to the great men of art.

#### THE PEABODY CONSERVATORY.

FOR some occult reason no music paper has ever published the faculty and curriculum of the Peabody Conservatory of Baltimore. We may divine that one reason for this silence was the indifference of musical people to a conservatory that has accomplished so little, or it may be due to the fact that no occasion ever arose to call attention to the existence of the institution. It has always been mainly local; it has not made any efforts to elevate itself out of its provincial slough, and it has given no sign of active life. Moreover, it never had what may appropriately be termed a curriculum, and hence none can even at this late day be published, but its faculty can stand muster, as this roll will show.

Director.....	Asger Hamerik.
Mr. Richard Burmeister.....	
Mr. Harold Randolph.....	Piano teachers.
Mr. Emanuel Wad.....	
Mr. Bernhard Courlaender.....	
Mr. Henry Allen.....	Violin teachers.
Mr. Ioan van Hulsteijn.....	
Mr. John Itzel.....	Teacher of orchestral class and piano teacher.
Mr. Otto Simon.....	Solfeggio and chorus teacher.
Mr. Philip L. Kahmer.....	Teacher of theory.
Signor Minetti.....	Vocal teacher.

Mr. Burmeister is an artist, a pianist, a composer of high rank, well known in Europe and America. Mr. Randolph is a prominent pianist and organist of Baltimore, very gifted and a man of culture. Both of these gentlemen give lessons at the Peabody during the few hours each week which they can spare from their numerous private pupils. They charge five to six or eight dollars for private instruction at home; at the Peabody they receive two dollars. As instructors at the Conservatory they enjoyed the privilege of playing a concerto each at the Annual Peabody Concerts; if this privilege is curtailed hereafter it is highly probable that they will drop their names from the list of the faculty, for that is all they could do, as their limited time at the Conservatory does not entitle them to be actually embraced in that renowned faculty. Their names are merely on the list.

This leaves the pupils of the piano to the tender mercy of that original and imported interpreter, M. Wad, brought over some years ago by Mr. Hamerik, because he is a Dane like himself. No one could ever understand what other reason Mr. Hamerik could have had to bring him over except that of patriotism. The infusion of Danish musical blood in the slow and measured Baltimore musical body probably tempted Mr. Hamerik. But hold! Mr. John Itzel, when he does not occupy his time in teaching the orchestral class, gives piano lessons to some of the helpless pupils. As there is hardly such a thing at the conservatory as an orchestral class, and as Mr. Itzel is no pianist and does not claim to be one, the success of the combination is paramount.

From authoritative sources we learn that Mr. Van Hulsteijn, a Hollander, is a good violinist and excellent teacher. Mr. Henry Allen is a centenarian. Before the flood he amused our ancestors in Maryland by playing on stringed instruments of the Tubal Cain class, and during the years preceding the civil war he was known as the best violinist Baltimore could boast of, and he unquestionably was what was then considered a very excellent performer; but what an old gentleman like Mr. Allen now can do at the Peabody as a violin teacher is a deep mystery which can probably be solved only by the present descendant of the Polonius family residing in Baltimore.

We passed old Mr. Courlaender, a refined and elegant pianist, who could play Hummel, Mendelssohn, Herz and Czerny about sixty years ago, and who performed with a fine, velvet quality of tone in the period following the Declaration of Independence. We believe he was an infant prodigy in the days of George Washington. Some persons are under the impression that Mr. Hamerik really keeps these elegant old gentlemen at the Conservatory for two reasons. One is to demonstrate the genuine Bach touch on both instruments—the one with the fingers on the keyboard, the other with the fingers on the

frog—and then as the second reason to use them to transform the Peabody Conservatory into an Aged Men's Home as a rival of the other prosperous Aged Men's Homes you find all over Baltimore. As soon as Mr. Hamerik gets his charter Bundelcund will remove to the home, and so will Jerome Hopkins, Arditi, and a few others. Messrs. Allen and Courlaender should long since have been pensioned, as Mr. Hamerik very well knows.

We hear that Signor Minetti is a good vocal instructor, but he has not been at the Conservatory long enough to demonstrate what his actual work amounts to. There are about 300 pupils. The Conservatory averages this number each year, but the musical world outside of Baltimore hears of no Peabody graduate. The late Adam Itzel, Jr., was a graduate. He was very talented and just escaped the position of actual director. Had he lived a few years longer he would have done all the work credited to Mr. Hamerik. As it was, he was doing ten-elevenths of it at the time of his death. Mr. Kahmer, the theory teacher, is a graduate, and so is Harold Randolph, but Randolph is also one of those talented temperaments and individuals of ambition who succeed despite obstacles, as this fact in itself proves.

The trustees of Peabody have permitted this sacrilegious state of affairs to continue for years past, and have shown that they have betrayed all the intentions of the founder's purposes. A new element has, however, recently arisen, and the new music committee of the trust consists of young men, toward whom Baltimore musicians are looking with hopes for a regeneration in the near future. These men are Mr. Julian Le Roy White, Mr. Robert Hall and Mr. Lawrason Riggs. They should do something to put the Conservatory on a legitimate art basis and make it an educational institution first and without delay.

Mr. Hamerik has no executive ability whatsoever. Although a pupil of Berlioz and Bülow and a musician of exceptional attainments and a talented composer, he is neither conductor nor teacher, nor adapted to head a conservatory faculty. Reorganization should be effected, and that can only be done by revolutionizing the whole Peabody musical scheme. As it has been conducted, and is now conducted, it is a disgrace to the intelligence, wealth and culture of the city of Baltimore.

#### WHAT INFLUENCE HAS CRITICISM?

THE peculiar attitude of two leading newspapers toward the theatres in this city has caused the managers of places of amusement to renew the discussion of a very old question—"Does criticism exert any influence?" The two newspapers referred to are in the habit of praising everything that is done at a certain emasculated theatre and of condemning nearly everything that is done everywhere else. It is perfectly true that the emasculated theatre is a paying institution, but so are the condemned houses. Plays which these two papers damn with the bitterest sarcasm run for months and are praised by other papers, as well as by the public.

Of course the managers of the houses whose plays are damned say that the critics of these two papers are in the pay of the manager of the emasculated institution, but that is a matter of small moment. Those who are on the inside know that these critics are rigidly honest, but very set in their opinions. But the managers of the theatres whose plays are censured ask, "Does criticism have any influence? These men say our plays are bad, yet look at the houses!"

From a manager's point of view money talks. It seems rather strange, therefore, that the managers do not put the case in this way: "Two papers damn us; seven praise us; the houses are full; criticism is powerful." But that would be reasoning, and theatrical managers never reason when they know what they are about. They just guess.

The only concern THE MUSICAL COURIER has in this matter is that the question as to the influence of criticism has passed beyond the limits of the theatrical circle and is being discussed among musicians and music lovers. They, too, are viewing the matter from the superficial point of the box office, and they are wrong.

Criticism has no direct box office influence. It is a radical blunder to suppose that good notices in all the papers the morning after a production or the first appearance of a new virtuoso will insure a big house at the second performance. Conversely it is

untrue that adverse criticism by the newspapers will kill an attractive entertainment.

Ermipie received cold and cheerless criticism on its production at the Casino, and it ran two years. Robin Hood was received without the slightest enthusiasm by the newspapers. Mr. Damrosch's season of Wagner opera in German opened with *Tristan und Isolde*, and the performance received severe censure, yet the season was an immense success.

It would not be difficult to enumerate dozens of things which have been praised and have not drawn a dollar—like the lovely version of *Elaine* made by Harry Edwards and G. P. Lathrop. But it is unnecessary; enough has been said to establish the principle. It is the old story. If popularity is a proof of merit, then Charles Hoyt is a bigger man than Shakespeare.

But there is another side to the question. Paderewski appeared here almost unknown, and at his third concert the house was packed to suffocation. Ysaye was heartily praised by the papers and he became a public favorite. Now, does anyone suppose that if the papers had all made a blunder and damned Paderewski the public would not have gone to hear him? The idea is preposterous. The people who went to hear Paderewski at his first appearance met their friends the next day and said: "We have heard a great pianist. He is going to play again tomorrow night. Go and hear him." And then B went and told C what A had said and C said he would tell D about it; and before night 10,000 people had heard of Paderewski.

Then criticism is of no use? Not so. Where did those people who declared that Paderewski was great at the first hearing learn to tell a good pianist from a bad one? Were they all pianists themselves? Were they all musicians? Hardly likely, is it? Where, then, did they get their knowledge of piano playing? "Oh," you may say, "from hearing so much of it!" That won't do, as Col. Bob Ingersoll says. Why, the Metropolitan Opera House is frequently filled with people who have been listening to operatic singing for the last fifteen years and many of them think Scacchi is a great singer. No, the person who has not received a musical education—and many of those who have—learns to discriminate between good and bad by reading criticism. Not necessarily in the newspapers, for much of the best criticism of our time is not to be found there.

But the newspapers help. They assist people who really wish to think about music and the drama, and they excite the thoughtless to reflection. It is not the main purpose of any daily newspaper to send people to a certain play or opera or symphony and to keep them away from others. There is no criticism influential enough to drive people to what they do not like and keep them away from what they do like. To be sure the critic of the daily paper is, in a sense, a reporter, and if he is a competent man a few of his constant readers, whose tastes are the same as his, will come to rely on his judgment as to what they ought to see and hear.

But the main purpose of criticism is to cultivate a taste for artistic amusements and to induce people to think seriously about them. It aims to persuade people that the theatre, the opera house and the concert hall are not mere places of pastime, but temples of art, and that the works produced in them and the performers laboring in the productions are to be made topics of discussion.

The best criticism in the world is not that which you accept with the same intellectual phlegm as you do the statement that the whole is equal to the sum of all its parts or that parallel lines never converge. The best criticism is that which incites you to think for yourself, even if you disagree with the critic on every point. The man who picks up his morning paper and after reading the review of the new symphony which he heard the night before, says, "Ah, now I understand it," is not nearly so well off intellectually as the man who, after reading the criticism, gets hot under the collar, says that the critic is all wrong, and sits down to write a letter to the editor to prove it.

The second man has arrived at a position of intellectual and artistic independence, and it is ten to one that the very critic with whom he now disagrees has helped him to reach it. The theatrical manager who declares that criticism has no influence, because his play succeeds in spite of bad notices is looking for direct effects which do not exist, and never have existed, and never will. Dr. Hanslick is a big man in Vienna, but the Viennese will not stay away from

an opera which they like simply because the doctor damns it. And he himself has done more than any other one man to help them to reach this artistic independence.

It is the same here, and it is more so in musical than in theatrical circles. Hundreds go every night to the theatre simply to be amused. But all real music lovers are critics. They discuss music and discuss it intelligently, and they like what they believe to be artistic and dislike what they believe is inartistic. They may not agree with a single one of the newspaper critics, yet criticism helps them; and most of them know it.

#### WHY NOT PARSIFAL?

ISN'T there too much nonsense written about Parsifal and Bayreuth? Wagner did not believe in concert performances of his work, and yet he tolerated them. He forbade the playing of Parsifal outside of Bayreuth, which was a good stroke of business on the part of the late departed composer. With his usual keen eye for business he surrounded the Parsifal productions with an air of mystery, a false glamor.

As a matter of fact Parsifal can be sung in any well regulated opera house in the world, and the selfishness of Cosima Wagner should be reproved by a performance here in New York. Wagnerism is not a creed; Parsifal is not a religious ceremony. Really Nordau hits the nail on the head sometimes when he protests against the bigotry, the conceit, the mental flatulency that is begotten among rabid Wagnerites. Let us have Parsifal by all means. It is a great work, and it belongs to the world, not to Bayreuth.

#### WALTER DAMROSCH.

LAST Saturday afternoon Mr. Walter Damrosch's season of German opera ended. The extra performances this week will add nothing new to his repertory. The season has been a huge artistic and pecuniary success. Mr. Damrosch has made a pot of money for himself, and he deserves all the glory and dollars he gets. A harder working, more earnest, sincere young man we do not know. The sharp criticism that he was subjected to earlier in his career did him inestimable good, and he has shown that he is no longer the son of his father.

Mr. Damrosch is an excellent conductor and one who steadily improves. Temperamentally he is not in the same class with Seidl and Nikisch, nor has he Theodore Thomas' enormous experience, but he is a young man yet and his brilliant exploits promise much for his future. Mr. Damrosch has in his short season demonstrated that the Wagner music drama is more vital than ever, and that a good, reliable organization, the ensemble of which is well balanced, can produce finer artistic results than a company of high priced song birds. But when all is said and done Mr. Walter Damrosch deserves the credit of the success of the season. His indefatigable enthusiasm and skill have carried it to a brilliant finish. We congratulate him heartily.

#### AN AMERICAN THEATRE-LIBRE.

WE have received a communication from Mr. E. A. MacDowell, the eminent American composer, which is full of fruitful suggestion. As will be seen by the subjoined letter, Mr. MacDowell, who is devoted to the cause of music in America (not American music, a subtle difference), thinks that a Theatre-Libre established in New York city on the style of M. Antoine's undertaking in Paris would be of incalculable benefit to the young American composers, poets, dramatists and painters. A hearty collaboration, the generous backing of a man like Andrew Carnegie, the total suppression of ax-grinding, might produce startling results in a few years. But read what Mr. MacDowell has to say on the subject:

"Editors *The Musical Courier*:"

"Music in America has been so often discussed that it has occurred to me that while it is a good thing to know just what disadvantages Americans who compose labor under, it is high time to suggest remedies for them. It is a strange fact that America, which furnishes Europe with so many splendid singers and pays such enormous sums for its short seasons of imported opera, should not see that this yearly importation of foreign companies has no permanent value and can never lead to our establishing opera of our own. Until we possess something of the

kind (and fine material for it may be found on every side—material that invariably goes to Europe for recognition), why should any American even think of writing an opera?

"Now, we have numbers of talented men who only need the incentive of the possibility of performance to spur them into activity. We are surrounded by singers only waiting for a chance of singing in operas—composers eager to write them. Everything is ready for the opportunity—can this not be created? France has its Theatre-Libre and Germany its Allgemeine Musik Verein. Is it impossible to organize a society in America that would partake of the character of both, going perhaps even further and including painting and kindred arts, as well as letters and music? Such a society would need be large enough to make it independent of cliques. Its object would be the fostering of art in America, not ignoring that of other countries. Separate funds could be raised (without trouble, I believe) to be devoted to the different branches of art (productions of plays, operas, buying pictures, &c.).

"If such a society were large enough to build a club house with a small theatre, what an incentive it would be to playwrights and musicians, and what wonderful things might be done! Large works could probably not be thought of at once. Suppose the first attempt even dwindled to pantomime, would it not open a horizon where now even hope does not exist? Such a society would spread rapidly and might be the seed from which permanent opera in America would spring. To build a club house and theatre sounds like a very ambitious undertaking. As a matter of fact it would not be the first of its kind in America. In Grand Rapids, Mich., an amateur ladies' club, the St. Cecilia, has built a handsome club house and theatre, where all its concerts are held. If we cannot do as much for art in the East it is high time we realized the fact. Believe me,

"Sincerely yours, E. A. MACDOWELL."

Mr. MacDowell also makes the suggestion that sub-conductorships in our orchestral societies would be of great value as training schools for Americans. In a few years we would cease to import our capellmeisters and could listen to an orchestra of Americans conducted by an American. Surely much of the drudgery of preliminary rehearsals could be spared the regular conductor, and the sub-conductors could thus serve a very necessary apprenticeship. As to Mr. MacDowell's Theatre-Libre idea, we only wonder that some public spirited citizen of means does not put the thing into practical execution. Some such sort of thing was attempted by another Mr. MacDowell a few years ago, but the Society of Arts and Letters was never properly handled and it petered out in the most dismal fashion.

We recommend to our readers careful consideration of Mr. MacDowell's idea and may return to the subject at some later period.

#### LESSONS OF THE OPERA SEASONS.

THE regular seasons of opera in this town are now at an end. We are still to have two weeks of the gospel according to Verdi and Gounod, but we shall not know any more at their close than we do now. Taking it all in all, it has been the most instructive operatic season that has ever been known in the city of New York. We have no desire to appear rude to Boston or New Orleans when we add that this means the most instructive ever known in America. It has been especially rich in its demonstrations of the present tendencies of public taste, and of course such demonstrations are the most potent of suggestions to managers. We shall lose some of the admiration we possess for Messrs. Abbey, Schoeffel & Grau if they do not accept these unquestionable suggestions not only with good grace, but with avidity.

The first suggestion made to them was that the public would not accept the old-fashioned hand organ operas any more unless a very strong cast was offered as the attractive power. Lucia with only Melba will not draw. Neither will Semiramide. The personal magnetism of Maurel sufficed to induce an unusual number of persons to go to hear *Rigoletto*. But it may be set down as a fairly well established fact that the familiar hurdy-gurdy works of the early Maplesonian epoch are now out of date. The whole secret of Mr. Abbey's ability as a manager is that he is quick to discover what pays and what does not, and he is not hampered by any artistic theories or professional aspirations. If Wagner should spell

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profit Mr. Abbey would at once become a confirmed Wagnerite.

It is reported that even Mr. Finck will be surprised at the depth and breadth of the Wagneritis which will soon take possession of Mr. Abbey. However, this is anticipating.

Toward the end of the regular season of grand opera in French and Italian another lesson was administered by the public. The managers and some of the newspapers had about reached the conviction that it did not pay to put on novelties, because the public would not take the trouble to go even on the first night. The old operas would not draw and so the managers were confronted with the dreadful alternative of offering nothing but Faust, Lohengrin and Les Huguenots.

But Maurel had been promised a production of Verdi's Falstaff. In a half hearted way the work was got on at the close of the season, and lo! a public outpour. The enthusiasm with which the noble musical comedy was received fairly took away Mr. Grau's breath. It was shown conclusively that this public was ready for novelties of the right kind, and that while there was only a kind and patronizing nod for such amiable works as M. Bernberg's Elaine, there were cheers, applause and plenty of five dollar bills for products of genius.

And finally, after four years of constant and unwearying assertion that German opera was dead, that the public did not desire it, Mr. Damrosch hires the opera house and with the music dramas of Wagner in the original tongue packs it to the doors at every performance for four weeks. Although his prices have been lower, the receipts of Mr. Damrosch's four weeks would make a very pretty comparison with those of any equal period in the season of Messrs. Abbey & Grau.

The meaning of this great public demonstration ought not to be lost on such a clever business man as Mr. Abbey. This way lie dollars. Wagner evidently does spell profit, provided that you give him in German and in the proper spirit. Hence we may hope that the prospectus of Messrs. Abbey & Grau for the season of 1895-6 will announce grand opera in French, Italian and German. Let us hope that the repertory will not include Lucia and La Traviata, and Semiramide, nor even I Maestri Cantori, but that in their places we shall find Tristan und Isolde, Der Ring des Nibelungen and Die Meistersinger von Nürnberg.

Furthermore, let us hope that we shall have a repertory made up of the best works of the French and Italian schools, added to those of the German. Let us have L'Attaque du Moulin, and let us have The Queen of Sheba. But certainly let us have our Wagner, and in German. If Jean de Reszké is ready to sing *Tristan* in the original tongue, we make no doubt that he would be glad to learn Lohengrin in German. Other members of the company might be induced to follow his example. It cannot make any difference to these people in what language they sing, since they are nearly always singing in a foreign one. The engagement of a few extra artists would solve the problem of the organization of the company. This season Messrs. Abbey & Grau have seven sopranos. Five would be enough, and two of them could be Germans.

The chorus offers the only difficulty, yet even that can be overcome. There used to be choristers in the German company at the Metropolitan who sang in Italian, English and German. There are two or three of them in the chorus there now. The American members of the Abbey & Grau chorus can be taught one text as well as another. It would take a little time, but there is very little for a chorus to learn in the later Wagner dramas. As for the small parts, Rhinemaidens and Valkyries are always to be had at the musical agencies in this city. That is where Mr. Damrosch got his.

The plan is feasible. And, Mr. Abbey, there's money in it!

**Alma Fostrom.**—The prima donna of the Moscow Opera, Alma Fostrom, will make a tour through Russia during Lent. At Charkow she will appear in conjunction with the Italian opera company engaged there.

**Subsidies.**—The Russian Government has announced the following subsidies for the current year: The Conservatory of St. Petersburg, 10,000; that of Moscow, 20,000; those of Charkow, Kiev and Tiflis, each 5,000; that of Saratow, 2,000; the Musical Institute of Warsaw, 7,000; the Warsaw Theatre, 60,000; other theatres in West Russia, 18,000, and the Tiflis Theatre, 42,195 rubles.



#### NIGHT MUSIC.

(From the French of Charles Bérard.)

In garden deeps a mandola is singing!  
Come to the old bench which the mosses hide,  
Come with soft kisses and with touch of springtide,  
To the deepest garden come, and with eyes of morning,  
In garden deeps a mandola is singing.

In garden deeps throbs the guitar in pleading—  
Come before Eros where the leaves are greenest;  
Swear that thou lovest me. Ah! to-day thou gleanest  
The flower of my heart, and my heart is trembling!  
In garden deeps throbs the guitar in pleading.

In garden deeps the violins are crying,  
The faun is mocking, peering through the trees,  
The chilly moon has tinged the marble frieze.  
All things are mortal! Hark to the hours a-flying,  
In garden deeps the violins are crying.

#### LA BELLE DAME SANS MERCI.

(From the *Pall Mall Gazette*.)

My love is young, my love is fair,  
Sweet, true and amiable is she,  
With turkis eyes and topaz hair—  
Alas! My love is lost to me!

Her no crusades nor cranks confound,  
Nor Ibsenish problems vex;  
She has no theories to propound—  
I've never heard her mention sex.

She doesn't smile on risqué mots,  
Her taste in dress is quite divine;  
She's half an angel, goodness knows!  
But, ah! She never can be mine.

I knew she painted tambourines,  
And pickle jars and copper bells,  
With flowers and storks and river scenes,  
And moonlight views on scallop shells.

She's painted photo frames galore—  
Wood, velvet, ivory and brass;  
She paints the panels of the door;  
She has not spared the looking glass.

The plush-framed plaques upon her wall,  
Her limp art-muslins everywhere,  
The floral drain pipe in her hall—  
They know the pangs I've had to bear.

And now the Rubicon is passed,  
The great abyss between us set  
The final blow has fall'n at last.  
I've said good-by to Amoret;

Good-by to bliss that might have been,  
Good-by to happy hopes that were—  
\* \* \*

She's "draped" a Vernis-Martin screen,  
And asphyxiated an Empire chair.

I am sick unto death with music. When I left the opera the other night and went across the street to Abbey's Theatre the sound of Réjane's cool voice was delicious music after all the vocalizing on stilts, the mock heroics of the Wagner music drama. I have had a genuine fureur de théâtre. At Charles Frohman's Empire Theatre I saw John-a-Dreams.

"When I wandered in the paths of love, when love clung to my garments, I lost my friend."  
No wonder opium has such a pungent odor!

So saith the house bill of the Empire Theatre. Mr. C. Haddon Chambers has unconsciously collaborated with Sydney Grundy, Charles Reade and even Henry Arthur Jones. In John-a-Dreams you may find, if you will, suggestions of The Masqueraders, Sowing the Wind and the New Magdalen. But I have a foolish little notion that David Remon did not go to Andromeda, but took to opium and poetry and met Dulcie Larondie after the young woman had built up a past.

But in John-a-Dreams this interesting pair is known as Harold Wynn and Kate Cloud. There is one mighty fine sentence in Mr. Chambers' play. It runs thus:

"I was buried for a thousand years in stone coffins

with mummies and sphinxes in narrow chambers at the heart of eternal pyramids. I was kissed, with cancerous kisses, by crocodiles, and laid confounded with all unutterable slimy things among reeds and Nilotic mud."

There is a gem of the first water, and how it does sparkle amid the verbal paste of Mr. Chambers!

It is, of course, by Thomas De Quincey, who handled the English language as if it were an orchestra of rare instruments. But Mr. Chambers should have remembered that in The Confessions of an Opium Eater, that rare palimpsest of hasheesh and harmonies, there is a section entitled The Pleasures of Opium. He has only given us its ennui. Certainly John-a-Dreams is not a cheerful play, and the moral tag is distinctly distressing. When Sir Hubert rowed away into the night of waters and Harold shouted his name I felt like crying aloud: "Don't stop him!"

What would have been the use? If he had remained on shore or on the banks of the living he would have witnessed the inevitable degeneration of Harold and Kate. I could see no promise or potency of a noble life for them. Even Hubert's love, animal as it was, rooted in pure or impure impulses, had at least the semblance of something human. But David Remon—I mean Harold Wynn (I will confound those two dreamers)—had no firmness in his make-up. He was a "degenerate," a dreamer of drugged dreams, and even his poetical excursions "into the blue" were tainted by morbidities. Infirm of purpose, essentially a weak sensualist, Harold Wynn is the most hopeless figure I have seen on the stage since Oswald Alving last screamed for the sun in the presence of his amiable but tiresome mother.

Hello! I might have added Ibsen to the lot of authors in the beginning of the talk. The fact is that Ibsen has profoundly influenced English dramatic writers, Pinero the most of all. But Pinero, while seizing on subjects which lie close to the heart of contemporaneous interests, avoids morbid morasses. In The Second Mrs. Tanqueray his treatment was frank, was sane, and above all avoided any suggestion of sentimentality. Mr. Chambers has fallen into the grievous, and for me, deadly, sin of sentimentalizing and moralizing over his creations. He has sought to imitate Ibsen by selecting a theme which is unhealthy, unpleasant, but he has not imitated the Norwegian writer in concision, in objectivity, in logical treatment.

Kate Cloud is also a degenerate, and one of the signs, according to that distinguished degenerate of degenerates, Max Nordau himself, is a mania for self-confession. The confession it is that lands criminals before the bar of justice. It is an old disease. It began with Adam when he tried to blame Eve in the fruitful incident. In dramatic literature it is a strong feature. How many times have we not heard, "Twenty years ago, me boy, I met your dear mother"! and then we flee the theatre. Yet that is the most familiar form of self-confession in the drama. Of course it is a nuisance. Kate Cloud has the disease in an aggravated form. Indeed, it is rather a strain on one's credulity to think that she held her peace for so many years. She, as Jane Shore, would like to walk down the Strand with a candle in her hand, declaiming, "I am a lost woman, I am a lost woman! Beware of me, good folk, for I am a lost woman!"

We are so tired of lost women! Of course great sociologists have indicated their value in the social scheme, of course they have been socially banned by bell, book and candle, and of course they have been forced to take to the boards. Driven out of church, what was left but the theatre? And unfortunately as we are not without sin, we must fulfill a certain injunction, and not cast any critical stones at the creatures with pasts; but really, aren't you getting bored with the woman that takes you by the lapel and hisses into your pudescant ear: Me Mother was abandoned. So am I. What are you going to do about it?

John-a-Dreams is not a bit indecent, contains not the least flavor of naughtiness. Miss Cloud is horribly proper and her memory is marvelous. If Mr. Dodson had not promptly arisen when she made her con-

fession I am quite sure that details would have been submitted to him. As it was the poor old man was shocked into a very natural expression of his feelings, and that apparently was exactly what *Kate* hungered for. "Aha," she cries, "you do despise me! I am a wretch not fit to be spoken to. Now I am happy. I will return to my slimy life and associate with beasts of prey, the things I am fit for," or words of a similar character.

I wonder when the new woman enters into her kingdom if the words "lost" and "ruined" will not be expunged from the dictionary! Surely they should be. Women who have foolishly trusted men and regretted it anchor about their necks those despairing millstones "lost," "ruined," "unfortunate" and "abandoned," when the sun shines quite as brightly and the clouds rain quite as heavily on them as on their luckier sisters. The new woman will confer a great favor on us if she can keep the woman who has "fallen" off the boards. Besides, and this is not based on narrow personal experience, more falls and stumblings are encountered on the thorny hills of life than the rude sex ever dream of, and yet these women face facts, shoulder their troubles and fight on in the thick of the fight, and you never hear them speaking of "fallen women" or "lost lives."

That is why *Kate Cloud* is depressing to me. After she had conquered the world she must needs unpack her heart, like the veriest—what did Shakespeare call it? Well, the veriest ninny, and tell of her early and unavoidable life. Query: Why not have kept quiet? Her future husband had led a much more reprehensible life, for while street-walking is more than a fault, it may be condoned. Opium eating, never! And *Harold* was cured with suspicious celerity. However, on that point I will not dwell. Dramatic license may be claimed by the author.

The Empire Company did much with the play. Mr. Miller was prosy, but heavens! *Harold Wynn* is not a brilliant personality. Miss Viola Allen leaked with confidences, but she too made the most of a part for which she could not believe in. Mr. Faversheim had his yachting legs with him and was fierce and treacherous. The Oxford compact was evidently an infernal one. I like Mr. Dodson as the cheery old rector, *Harold's* father. He was very vital and sympathetic. The only two interesting characters, and interesting in a negative way, were contributed by Elsie De Wolfe and Robert Edeson. Miss De Wolfe gains in every new part. She played with delicacy and brio the part of neglected wife, and she brought her husband to her knees with infinite tact. She was alarmingly natural in a band of phantoms. So was Mr. Edeson a perfect type of the Englishman who will die rather than show any emotion.

But John-a-Dreams, if it is ethically all wrong, is worth seeing for the smoothness of the representation and the charming manner in which Mr. Frohman has set the play. The yacht at anchor in Southampton bay is a beautiful and realistic picture, and you can almost smell the brine of the sea, which sparkles and shimmers under a mellow moon. But do you really believe *Hubert* rowed very far? I don't.

A favorite and very pious practice in the Roman Catholic Church is the canonization of holy persons after death. It is a delicate and usually well deserved tribute to their good qualities. If this custom could be reversed and the estimable ones were canonized while living I know of no better person to thus honor than Réjane. She is the perfect artist, and fussy old Schopenhauer bracketed the perfect saint and perfect artist together. He was right. An impeccable artist should be revered, set apart and in a manner worshiped. Here at least you have no idol whose very attributes may crumble away before the first blow of the iconoclast's test hammer. The full blown artist is a thing of beauty, but, alas! only a finite joy. Life is fleeting, and though art may be eternal its exponents are mortal. Therefore, you may truly say "Carpe Diem" in Réjane's case. See her, hear her and be happy, for to-morrow she goes to Boston—or some other place.

As if *Riquette* were not an ample enough test of her versatility after playing the rôle of the Joyous Waschfrau, Réjane gave us a *Nora Helmer*, a Gallic *Nora*, but a very satisfying one. Now to be perfectly frank with you I think there is a lot of hum-

bug written about this same little woman of Ibsen. She is fascinating and her mood-versatility charms you while indicating the character of a person of uniform will. Ibsen shows us a child wife, a Norwegian *Dora*, petrified with womanhood by a great psychic catastrophe. But by his subtle art the change is accomplished just at the right moment.

The modulations from major to minor in *Nora's* nature are prepared by the skilled hand of a master harmonist. Not a dissonance without its import; all is rational, understandable, even when least palatable. And that reminds me, most criticisms of Ibsen seem to be written from the personal viewpoint. "I don't like him; I don't like his choice of subjects. It seems to me that his themes are repulsive"; as if that had anything to do with it! The pathetic fallacy that we go to the theatre merely to be amused will probably endure until Macaulay's New Zealander quits London town for new and less ruinous vistas.

But to Réjane. I have only seen two *Noras* in my life, and being a realist I must perforce write about something which has intersected the line of my personal vision. Technically Réjane is superior to Minnie Maddern-Fiske. Why should she not be? The pianist who perambulates the keyboard ten hours daily will surely excel his less industrious brethren, in a digital sense at least; but nevertheless, Réjane, superb artist, did not give the monotone the homely atmosphere with which Minnie Maddern invested the performance. Brilliant it was, technically flawless, but it was too brilliant, it was too French, too theatrically French. A tour de force, if you please, but not *Nora Helmer*. It summoned from their duets tears, but it was altogether the Norwegian *Nora*. It was *Frou-Frou*, and at the end even the supreme technic of the Frenchwoman deserted her. For once she seemed an inconsequential figure in the picture, and *Helmer*, his stubborn head at last bowed in grief, took on a truly tragic air.

I don't claim for *Nora* anything wonderful. She was a spoilt child, and after her rebellion (not half so rational a rebellion as *Susan Harabin's*) I doubt her sincerity, her steadfastness. So did, so does Réjane. Indeed on Friday night I expected a new reading of the part, and I would not have been surprised to see *Nora* burst into the room and cry "Torvald, the children—I can't leave them!" It would have been immense, but not Ibsen.

One thing, however, is sure. Réjane can play any rôle written, and play it acceptably. Mistress of a delicious spiritual irony, it is natural her *Riquette* transcends her *Nora*. But that only increases my admiration for this artist. As for her work in *Ma Cousine*, I simply refuse to enter the lists with my confrères in the search for new superlatives. Her *Riquette* is a dazzling achievement. It illustrates perfectly the atrocious folly of imagining that every act of a play needs only action. We are forgetting the art of conversation. It is no longer a fine art, it is a lost art. When two people converse more than five minutes on the stage the play is damned and called "too talky."

Réjane flatly contradicts this preposterous and philistinish proposition by making conversation absolutely charming. The first act of Meilhac's soulless but clever play, the first act of *A Doll's House* are charged with dialogue. Yet with what facile grace, what variety, does Réjane carry the verbal burden! Elocution is sadly neglected nowadays on the English-speaking stage. First treated as a pampered queen, it is now degraded into the most degrading servitude.

M. Porel's company, which did not do well at all in *Madame Sans-Gêne*, was excellent in both Meilhac and Ibsen. M. Numes as an amateur dramatist was delightful in *Ma Cousine*, and the *Dr. Rand* of M. Kemm a subtle pathological study. M. Duquesne's *Krogstad* was not free from the taint of theatricalism. He was too interesting altogether. Mr. W. H. Thompson gave us a far stronger likeness of the desperate fellow, while I will not yield in my admiration for Minnie Maddern's last act. It was stronger than Réjane's because more truthful, more sincere.

Do you know that I fancy Réjane has seen Duse in *A Doll's House*? She used her handkerchief in the approved Duse fashion, and not altogether when she wept. *Nora* must have had a Scandinavian cold in the head.

The latest is a lady tympanist. Well, that beats everything!

Jean De Reszké is evidently a god in Chicago. A thousand women became crazy because he did not sing at last Saturday's matinée.

This from the *Washington Review*:

"A correspondent writes: 'In connection with M. Paderewski's recent pleasantry at the expense of the Torquay public and himself, I may inform you of his entry in the visitors' book in a town on the South Coast which he favored not long ago with his brilliant but modest light, 'This is the place where people talked while I played.'"

Apropos. The *London Standard* prints this:

"Paderewski is alleged to have declared that there are only two musical nations in the world, the Gypsies and the Jews. With the others music is a matter of cultivation. Is M. Paderewski, then, a Jew or a Gypsy?"

Max Nordau declares in his usual savage manner that his name is Max Simon Nordau, and that he uses no pen name. His picture reminds one somewhat of Peter Tschaikowsky.

This is a novelty. The *Piano Stool Overture* is played by six German gentlemen and two Italians, who come in with oilless, squeaky piano stools and twirl them.

Concertos for piano stools and woodwind will come into favor.

Last Wednesday night I knew that the waits in *Die Walküre* would be long, so I bought at a bookstand a wicked looking little volume, emerald in hue, called "The King in Yellow." It is by Robert W. Chambers. I don't know Mr. Chambers, but I can thank him for a sleepless night. It is a horrible little book, and one story, "The Court of the Dragon," with its fugal style and sinister harmonies gives you the genuine Poe thrill. It is a musical story and a very original one. Vance Thompson in last Saturday's *Commercial Advertiser* gave the new writer a generous and timely note of appreciation. What "The King in Yellow" is I am sure I can't tell. I suspect that it is the title of a play Mr. Chambers has written; or is he one of the *Yellow Book* young men? He certainly is a wielder of a powerful and grotesque manner.

For singers, especially male singers, I can recommend Francis Walker's "Letters of a Baritone" (Scribners). The book is in the form of a series of letters to the writer's sister, and contains much that is interesting about music study in Italy. The style is graceful, and the discussion of methods, schools, teachers and composers fruitful.

Since John Rietzel shaved off his mustache for that Hearst-Haydn musicale the *Aschenbrödel* boys call him "Parsifal."

The true story of that Washington trip has yet to be written. Felix Leifels and Henry Schmitt have promised me some facts, but—

O Kehrt zurück, du kühne Sänger, Anton Seidl.

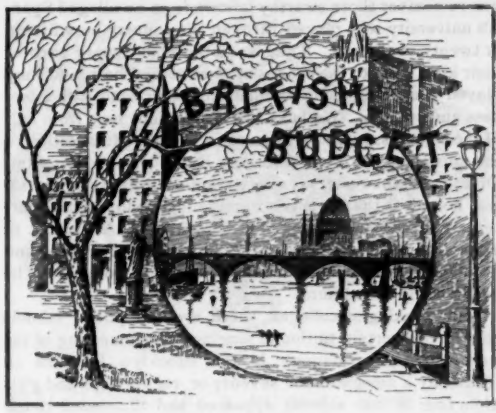
## HOWARD VOICE-METHOD.

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PROBABLY no art or science has been brought from chaos to exact laws more startlingly than that of voice culture by Mr. John Howard—the science of medicine alone being excepted. The most prominent feature of his written lessons is their simplicity. Only two efforts of the tongue, two of the palate, two of the lower throat and one each of the jaws and cheeks must first be studied separately and then combined, to produce that artistic tone, full, rich and exceedingly voluminous, which has hitherto been considered an almost monstrous grace. These efforts are described so clearly and minutely that Miss S. Ella Smith, New London, Conn., writes: "I do not see how a child could fail to understand them." Miss Lurna Wallace, Jefferson, Tex., writes: "It seems to me that anyone could make a voice by studying these written lessons." They must be better than other personal lessons for they give gentle and easy practices founded upon laws hitherto unknown and contradictory to those generally accepted.

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BRITISH OFFICE OF THE MUSICAL COURIER,  
15 ARGYLL STREET, LONDON, W., March 16, 1895.

THE last of the London symphony concerts of the present season was distinguished by the first appearance in England of Willy Burmester, the violinist whose success on the Continent has been so remarkable. He has been somewhat handicapped by the title of the Modern Paganini, a vulgar phrase which he himself probably regards with dislike. It is so far justified, however, by the fact that he performs the peculiarly difficult compositions of the great virtuoso with extraordinary technical brilliancy. Both in the concerto and in the solo he showed a mastery over his instrument which is surprising in an artist so young. The Paganini style is quite unique, combining, as it does, amazing technic with a passionate vigor which is singularly exciting. It is this second quality which saves the performance from the charge of trickery, and elevates what might otherwise be regarded as extravagant into the region of pure art. What he may be able to do in the more serious task of interpretation remains yet to be seen; so far he may be regarded as a phenomenon to whom the fiddle suggests no difficulties. He satisfied an exacting audience and was received with the utmost enthusiasm, being compelled in response to uncontrollable applause to repeat a portion of his second piece.

The orchestra, under Mr. Henschell's conducting, gave a most excellent performance, showing the highest qualities both in Emanuel Moór's symphony in memory of Kossuth, and in Wagner's Kaisermarsch. The former work was produced for the first time, and requires more than one hearing to do it justice. Works of this young Hungarian composer have previously been heard at these concerts. This particular composition, written as a tribute to the memory of the great patriot, Mr. Moór has succeeded in making emblematic of Hungary's strivings for freedom, with its joys and sorrows, its glowing hopes and bitter disappointments, its struggles, sufferings and despair. In the treatment of his themes Mr. Moór has steadily adhered to his high purpose, with the result that he has banished the wild gypsy movements so often used to secure effect. We congratulate Mr. Moór on this masterly composition, which we believe is certain to grow in favor. The composer was called upon the platform to receive an ovation. Miss Esther Paliser and Mr. David Bispham sang the duet from Rubinstein's *Die Makkabäer* excellently, but were overwhelmed by the band—an evil too common under purely orchestral conductors in London.

The last St. James' Ballad Concert took place on Wednesday afternoon. Perhaps the most interesting items were the singing of Miss Ella Russell in *Softly Sighs* (Weber), for which she had a hearty recall; Mme. Antoinette Sterling's singing of *Caller Herrin'*, and Mr. Ben Davies' delivery of Sullivan's *There is No Land Like England*. Thus Mr. William Boosey, under the auspices of Messrs. Chappell, has carried through successfully the first season of this newly appointed organization. These concerts will be resumed on November 20.

The London Ballad Concerts Company, under the direction of Messrs. Boosey & Co., give their last concert of the season in Queen's Hall to day.

Mlle. Eibenschutz gave a piano recital in St. James' Hall on the 8th inst. The most important number of her program was Brahms' *F minor sonata*. It does not seem to us that her work is as good as that of last year, and in this particular number her performance left much to be desired.

Mme. Elsie Inverni, a Scotch singer, gave a vocal recital in St. James' Hall, assisted by Herr Emil Sauer, on Monday afternoon.

At the Monday Popular Concert a new pianist, Mr. Ernest Consolo, from Milan, of half English and half Italian parentage, played in a rather perfunctory manner selections from Mendelssohn, Liszt and Rubinstein. His tone is often harsh, and his style by no means of the best.

Perhaps he was nervous, but at any rate he is not likely to create a sensation or hold his own in the piano surfeited concert rooms of London. Dr. Joachim played Bach's *Chaconne* in D minor, giving as an encore *Corrente*, from the same D minor suite.

At the Crystal Palace last Saturday afternoon Sir A. C. Mackenzie again conducted, in place of Mr. August Manns, who is still ill. The principal orchestral item was Rubinstein's minor symphony. Herr Sauer was the pianist, and Mr. Braxton Smith the vocalist.

The regular season of opera at Covent Garden commences on May 13. We are promised two new operas by British composers, Mr. F. H. Cowen and Dr. Villiers Stanford, and among other works which will probably be given we might mention *L'Amico Fritz*, *Carmen*, *Cavalleria Rusticana*, *Massenet's Manon*, *Faust*, *Romeo*, *Tristan* and *Isolde*, and Thomas' *Hamlet*. Chief among the artists engaged is Mme. Patti, who will appear in six performances. Report says that she will receive £400 for each appearance, a sum which is nearly double what any other prima donna has received in London. Mme. Sembrich, who has not sung at Covent Garden for over ten years, will have eight appearances. Other artists whom we shall hear are Mmes. Melba, Eames, Monteith, Olitzka, Ravogli, Bauermeister, Messrs. Tamagno, Alvarez, Jean and Edouard de Reszké, De Lucia, Bispham, Pini-Corsi, Pessina, Greene, Albers, Rinaldini, Plançon, Castelmarty and Ancona, with Bevington and Mancinelli as conductors. Nothing is settled so far for a regular German opera season, but it is hoped that Sir Augustus Harris will be able to arrange it during his present visit to the Continent. There is a rumor that Herr Mottl may bring the Carlsruhe Company for a series of performances while he is in London.

Mr. Alberto Randegger's work in bringing the orchestra and chorus of the Imperial Institute up to the present high standard deserves wide recognition. This able conductor thoroughly imbues his forces with his own enthusiasm, and thus excellent results are secured. We noted in the unaccompanied choral singing on the 6th inst. that the choir sustained the pitch to the end, something unusual outside of the Royal Choral Society. Their work throughout showed careful training and an intelligent following in every detail the directions of their chief. The orchestra also on other occasions recently has shown marked improvement. Thus, through Mr. Randegger, a large and important part of our community has been provided with high-class music, and judging from the discrimination of these audiences a taste has been cultivated for the better class of compositions.

The many friends of Mr. Watkin Mills are glad to learn of his continued success in America. It is with pleasure that I can announce that he is engaged with Miss Ella Russell for the coming Cardiff festival. Negotiations are also in progress for the Gloucester festival. Mr. Mills' great popularity at home and abroad has been honestly won.

A very interesting reception was given by Mr. and Mrs. Granville Ellis, the latter widely known as "Max Elliot" of the *Boston Herald*, in honor of Mr. Whitney Mockridge, on the 7th inst. A large number of prominent people was present, and Mr. Mockridge's singing made an exceedingly favorable impression. This eminent tenor also won many friends and admirers at a musical at home given by Mrs. Goetz. Among those present was Dr. Joachim, who came up to Mr. Mockridge, and, introducing himself, said: "You are a great artist, and you have a voice of fine timbre, which you use with great intelligence." This same sentiment was expressed to Mr. Mockridge by many other musicians and amateurs present. He is rapidly making his way here, and I take pleasure in quoting from *Autolykus* with regard to the impression he created at the former reception:

"In America, Mr. Mockridge has, of course, made a very high reputation for himself. But whatever we may say for America, there is an element of fickleness in her popular applause, and wise is he who, in the fullness of his success, comes over and establishes himself in England—poor, mocked and flouted England, yet true friend to all who seek her, constant ever in affection, and unchangeable in loyalty! It is so with Mr. Mockridge. He seeks a home in Britain, where so many of his countrymen have found an enduring foothold. Let it be freely said that there is clearly room for him. There is lack of tenors, and Mr. Mockridge has an alliance of two qualities so rarely met with that it is to be doubly welcomed. He has true dramatic sense, fire of expression, delicacy of interpretation, all that faculty that brings out the inner character and intelligent being of the music; and with it he has a true, pure, sweet voice that is neither colorless from excessive height, nor illegitimate from excessive depth. His voice is of the true tenor order, with a robust and resonant middle register—essentially the quality that should distinguish it.

"I remember Sims Reeves once, in my hearing, declaiming at the false direction in which the tenor voice was being forced. 'White tenors,' he called the victims of this unhappy school, and he held that the real tenor voice was manly, sonorous, strong, and peculiarly sweet and clear in the lower notes. There can, of course, be no fixed rule; have we not baritones who reach a high note with ease,

and others who cannot proceed within hail, but sink to melodious profundities? But yet this kind of voice is clearly one of the utmost value, and Mr. Whitney Mockridge is fortunate that by no system of false training has he placed his gift in jeopardy. He will be exceptionally successful in England if he devotes himself to the study of our reading of the oratorio, and to the peculiar vagaries of public taste. To my mind he is one of the most perfect artists we have. He is a singer with brains as well as lungs, with fire as well as power, with delicacy as well as restraint, with art as well as voice. It is pleasant thus to give him formal welcome."

Signor Ferruccio Busoni, the Florentine pianist, is expected in London soon.

We regret to announce the death of Mr. Henry Lazarus, the distinguished clarinetist, on March 6.

The Carl Rosa Opera Company is at present playing in Manchester. Among the operas performed this week have been *Martha*, *Lohengrin*, *Der Freischütz* and *Hänsel and Gretel*.

Herr Kes, of Amsterdam, has been appointed conductor of the Scottish Orchestra. After the last performance of this season Mr. Henschell was presented with a fine testimonial expressing the high appreciation in which this eminent conductor is held in Glasgow.

The Leeds Festival held a first rehearsal of the entire chorus under Sir Arthur Sullivan to-day.

Miss Katherine Timberman, another American contralto, is now bidding for fame in London. This young lady is from Cincinnati, one of the American Festival towns, and for two years she studied with Mr. William Lincoln Whitney, the son of Myron Whitney, the famous basso. In September, 1892, Miss Timberman came to Europe, and for two years had the advantage of tuition under Madame Marchesi, afterward coming to London to acquire English style under Mr. Henschell. The finish and style this singer has gained under these masters deserve the highest praise, an opinion which the late Mr. Oudin very heartily indorsed on hearing her sing shortly before his death. She has sung at the Crystal Palace for Mr. Manns, and had a most successful concert at Windsor with the Emily Shinner Quartet. Last week Lady Thompson gave a musicale for Miss Timberman, and it looks as though her beautiful voice and fine style would be appreciated by the London public.

The programs for the coming Richter concerts are as follows: May 20, Wagner's *Kaisermarsch*, *Walkürenritt* and *Good Friday Music*; Beethoven's *Fifth Symphony* and the Haydn-Brahms variations. May 27, Tchaikowsky's *Symphonie Pathétique*, *Leonora No. 3* overture, opening and closing scenes from *Tristan and Isolde*, and a new piano concerto by Dr. Villiers Stanford to be played by Mr. Leonard Borwick. June 10, Dvorák's *In der Natur*, the *Siegfried Idyll* and *Pastoral Symphony*, Smetana's symphonic poem *Sarka*, and a new piano concerto by Ludwig Schytte introduced by Herr Rosenthal. At the last concert on June 17 Wagner will be drawn upon for the whole program.

### Mr. David Bispham.

IN his zeal, Mr. David Bispham, while studying in Florence, overworked his voice, and singing while suffering from a cold almost put a quietus upon all further efforts. He was compelled for many months to keep silence, but ultimately his vocal strength returned, and after trying the effect of great moderation in smoking he has finally given up that pleasant habit altogether as being certainly deleterious to the mucous membrane of the mouth and throat. Though he admits that many most successful singers are inveterate smokers, he yet has come to the conclusion that most would be better off without tobacco in any form. He is also very moderate in his indulgence in wine, and believes firmly in the absolute necessity of an artist doing nothing which might militate against his perfect reliability.

Among the more important concerts at which Mr. Bispham sang on coming to London was that given by the celebrated pianist Mlle. Janotha in St. James' Hall, when much attention was paid to certain songs by Lady Tennyson, set to words by the poet laureate. Among these, *Riflemen, Form*, sung by Mr. Bispham, was then for the first time publicly acknowledged to be by Tennyson. A series of concerts on tour with the veteran tenor, Sims Reeves, was also successfully undertaken, and, besides a variety of other works, our baritone made his first appearance in the celebrated opera house, Covent Garden, at several of the Promenade Concerts held there during the autumn of 1890. During the two years from 1889 to 1891 much experience was gained, and many delightful friendships formed in the musical world. A glance at Mr. Bispham's interesting collection of programs, religiously kept, shows that he was, even at that time, associated in work of a high class with many of the most prominent musicians of the day.

Though he suffered severely from the apprehension that his throat might never regain its former strength, he yet kept boldly on, for his is not one of the natures to be easily diverted from the attainment of an object, particularly when that object was one so dear to him as was the career upon which he had embarked. He is thoroughly an optimist, and constantly assured himself that all would be right

in the end, and it was so. He is spoken of in the criticisms as having a rich, deep and powerful voice, as singing with fine feeling and admirable power of expression, as singing songs rather out of the common way and of cultivating his art with the passion of a dilettante and the talent of a true artist; and he tells with glee how he was by one paper—which was extensively copied in various parts of the world—called a tenor of moderate pretensions. His first interview occurred about this time, and upon being asked why he came to London to sing, his answer showed the characteristic pluck of the man: "Because it is the most difficult place in the world to begin. I do not desire a reputation that is to be gained against small odds. If I can make my way here," he said, "my work will mean something." And the results have more than justified his decision.

It was at one time thought that Mr. Bispham would take the part of *Cedric the Saxon* in *Ivanhoe*, but he did not become a member of the Royal English Opera Company until November, 1891, when he made his first appearance on the stage in the opera that followed Sullivan's work, Messenger's delightful *Basoche*. But more of this anon.

### Mrs Katharine Fisk.

IT gives us pleasure to chronicle the success of this gifted contralto, associated as she was with Dr. Joachim and Mr. Leonard Borwick in the interpretation of a program worthy of such eminent artists. Mrs. Fisk is rapidly establishing herself as a vocalist of the first rank in England. Not only does she easily win laurels with her magnificent voice, but through her charming personality, instinct with refinement and intelligence, she has become a favorite with many of the leaders of the London social world. The attentions thus showered upon her do not swerve her from the constant pursuit after perfection in her art, and we note that she is acquiring those finishing touches that only capable artists can grasp after years of well directed study. We take pleasure in quoting from the press anent her appearance at the above mentioned concert:

Mrs. Helen Trust was unable to keep her engagement through illness. However, Mrs. Katharine Fisk, a powerful contralto, sang four songs in a most artistic manner, and mollified the dissatisfied. Kingsley's beautiful song, *O That We Two Were Maying*, to Gounod's music, was given with much grace. The singing of *Death and the Maiden*, by Schubert, was characterized by true instinct and telling effect. Brahms' *Cradle Song* was very sweet, and she sang *My Laddie* in response to a hearty encore. *I Love and the World Is Mine* was very tastefully sung. The *Wind in the Chimney* was a skillful production of effect. —*Northeastern Daily Gazette*.

Mrs. Helen Trust was ill, and her place was supplied by an American contralto, Mrs. Fisk. She proved a splendid substitute, and sang instead of the songs on the program, *O, That We Two Were Maying*, Schubert's *Death and the Maiden*, Brahms' *Lullaby*, and an American song, *I Love and the World Is Mine*, by Clayton Johns. It was a very delightful ballad and was enthusiastically encored. Mrs. Fisk's excellence consists of a thoroughly intelligent grasp of the meaning of the song as a whole and an easy manner of interpreting it to the audience. Her songs had a leaning to the solemn, but the twinkle in her came out in a little encore song, *My Laddie*, by Neidlinger, an American writer who is coming into note. —*The Northern Echo*.

Mrs. Katharine Fisk proved herself a very efficient substitute indeed, and it is questionable whether Mrs. Trust would have been more successful in charming her audience than was the American cantatrice. Her selection of songs is to be highly commended, for it is rarely that singers give us anything of Schubert or Brahms. Very effective indeed was her performance of Schubert's *Death and the Maiden*, the grim tenderness of this all too short composition being completely realized. A *Cradle Song* by Brahms was sung with much daintiness, while Gounod's *O That We Two Were Maying* was instinct with the pathetic charm suggested by the words. —*The North Star*.

**Calvé.**—Calvé had a great success at her début in St. Petersburg. She appeared in *Carmen* and *The Navarraise*.

**Nikita.**—Nikita has an operatic engagement at Odessa during the Lenten season. She will also appear at Kiev, where she sang with success last year. After her Russian tour Nikita will return to Paris to study *Manon* under Massenet.

**Naples and Rome.**—The San Carlo at Naples and the Costanzi at Rome will reopen the doors at the end of this month with Mascagni's *Ratcliff* on the repertoire. Werther is desired by the municipality of Naples, and this opera will doubtless be staged also at the Costanzi.

**Silvano.**—It is said that Mascagni has dedicated the score of his new opera, *Silvano*, to Gannone, mayor of Cerignola. It will be remembered that it is from Cerignola Mascagni sent the score of *Cavalleria Rusticana* for the *Sonsogno* prize, which established his reputation.

**Mme. Clara Fernald.**—This eminent soprano had well merited success in Van Bree's beautiful cantata, *St. Cecilia's Day*. A contemporary, speaking of her singing, says: "The solo music was taken in admirable manner by Mme. Clara Fernald. Her voice is of very pleasing quality, and her execution and phrasing, especially in the difficult florid solo *Frascati* Clad with Beauty, were excellent." Mrs. Fernald has been engaged to sing the soprano parts in Rossini's *Stabat Mater* and Verdi's *Requiem* for the Brighton Harmonic Society. This being chosen to sing both of these works for this important society is the very best indorsement of her capabilities that could be given.

# BROOKLYN

BROOKLYN, March 25, 1895.

THE Cæcilia Society gave another concert last Wednesday evening—or should I say listened to one? For although it assembled at the Pouch mansion for music it did not sing. It employed its talent, this time. The star of the occasion was Miss Augusta Cottlow, a pianist from the West, I believe, who is in her teens, but who will soon be more widely known than many players who are out of them. She played a Chopin nocturne and ballade, and Moszkowski's tarantelle, with fine tone, delicate shading and a rhythmic swing in the dance that made nerves tingle and feet become uneasy. Perhaps her sentiment is a trifle lacking in genuineness, and she certainly took the nocturne at a slow rate, but she will be older some day and will have fallen in love and then we will have another version, unless she gets married and stops playing. Has an artist any right to do such a thing as that? Is her duty to her art, to humanity, larger than her duty to some one fellow in this world? We who miss her music say yes, but instinct and the fellow say no.

And, apropos of the effect of love on art, I used to know an elderly musician with a talented son who could have been a remarkably brilliant player if he had received the proper instruction and encouragement. This elderly musician used to lament a certain hardness in the boy's playing and to follow up his criticism by saying that the fellow hadn't broadened out because he had not yet fallen in love. He wanted sentiment, pathos, melancholy, tenderness and all the rest of it. Well, the last time I saw the talented youth he was married, had a couple of small talents of his own and was working in a hardware store. He is not playing now.

Miss Cottlow, perhaps, excited the more comment on account of her youth, which was genuine and obvious. On the program with her were Mr. Fritz Westbeck, violinist; Mr. Oscar Franklin Comstock, Dr. E. Walton Marshall and Miss Ida Rose Weyers, singers. Dr. Marshall and Miss Weyers were especially pleasing and were especially well received by the company. Mr. John Hyatt Brewer, director of the Cæcilia, was, of course, present and looked after his mature charges with a kind of fatherly eye. He has a good chorus now, and he is making them sing with understanding and ginger.

In Historical Hall on the same night a testimonial concert was given to Mrs. Georgia Raymond, who was aided by artists of good local repute, and a recital was also given there by Mr. Carl Naeser, who is billed as soloist at the next Seidl Society concert. Mr. Naeser surprised and pleased his audience, for while he did not discover the largest possible voice, he sang with uncommon taste and musical intelligence. If he succeeds in filling the Academy of Music he ought to repeat that success. His selections were musical rather than showy, and his manifest conscientiousness is one of the most important factors in his art.

The Amphion Musical Society, at one time the most prosperous of our local musical organizations, if I except the Apollo, passed out of existence last week after an experience that has been checkered of late. It was started years ago, and was at one time considerable pumpkins in the Eastern District of Brooklyn. It had a club house and it started the now successful theatre called after it, the Amphion. The club was social as well as artistic, and it enjoyed billiards and things like that, as well as choruses. Mr. C. Mortimer Wiske was its leader until recently, and after the Amphion theatre was built he managed that likewise, his first musical venture there being a series of performances by the National Opera Company, which was then beginning to get into difficulties and postpone pay days. On the first night at that house the curtain did not rise until after 9 o'clock, and there was obvious disaffection when it did go up. The stock in the theatre has been slowly gathered in by moneyed men of the town, and the club has been assuming more and more of a social character, the chorus thinning in numbers and waning in enthusiasm, therein repeating the history of nearly all the musical clubs in this city—and I suspect of most others. It will doubtless be re-organized as a social club entirely.

The young men from Princeton who play on banjos, banjeurines (save the mark!), piccolo banjos (again, please to save the mark!), guitars, mandolins, zithers and a fiddle or two, spent a couple of hours with us a few nights ago, and drew a large and enthusiastic audience to the Clinton Avenue Congregational Church. The playing of these youngsters was artistic, in a way, and it looks as if the American student was going to have as long a vogue as the Spanish student. Unless you are younger than I guess you are,

you remember those swarthy fellows from an alleged Spanish university who played through the country here fifteen or twenty years ago. They wore the traditional garb of their kind, even to the spoons in their cocked hats, and they played the dances and serenades of their land with crispness and sparkle. We have had delegations here from half of the colleges, it seems to me, this winter. In addition to the musicians the Princeton men had a very good quartet. Of course, when one says very good in ordinary conversation he means that it is fair to middling good. This quartet is composed of Messrs. J. S. Crawford, R. A. Inch, J. S. Frame and W. H. Butler. The Yale thrummers and twanklers are to be here soon, and a big jamboree is to be provided by the alumni.

And speaking of colleges, there are the public schools that have a certain tuition in singing. At a meeting of the department of pedagogy in the Brooklyn Institute on Thursday a delegation of seventy or eighty boys and girls from four of our schools appeared and illustrated to the satisfaction of those who were present that they could read music at sight and sing it correctly. Mr. Bernard O'Donnell, who put the youngsters through their paces, offered to let anyone in his audience name his key or his exercise, and several trials were made, all of which resulted successfully. The children wanted to show how well they could sing songs as well as exercises, but as several teachers and others wanted to talk Chairman McCabe thought it best to give the time to the grown folks. There will be another conference, however, this week, under direction of Mr. Francis J. Mulligan. While the talk and the exhibition seemed to put the mode of teaching in the public schools of our town in a good light, I know of personal knowledge, that in some schools at least there are deficiencies. There are pupils well along in their teens who are taught like so many parrots, and who cannot read from the blackboard, either from sane notation or from the tonic sol-fa business. The instruction in such cases must be nearly worthless, for any normal child can read a simple exercise from the staff after half a year of training at it. Our worthy mayor is making an effort to purge the school system of politicians, and perhaps when we get them out of the way the result will be better.

On Tuesday night the skirl o' the bagpipes waur heard in the Academy of Music and there was some vigorous singing by the Caledonian Club. This was in partial illustration of a reading by Mrs. H. E. Monroe of the story of the Scotch Reformation. The rest of the show was dialogue, music, tableaux vivants and stereoscopic views.

Among the minor incidents of late were an organ recital by Mr. W. Carman Hardy, in St. George's church, a musicale at the residence of Dr. Henry G. Hanchett, a musicale for the benefit of the Home for Destitute Children, in Memorial Hall, to occur to-night, and a musicale at the home of the Misses Baldwin, on Clinton avenue, given in honor of Miss M. H. Baldwin, who has just returned from Paris, where she has been studying with Lagrange. She has been well received in Paris. The concert brought together Messrs. Francis Fischer Powers, Graham Reid and Victor Harris. Another concert will be given this evening at the Embury chapel to inaugurate its new organ. Mr. Richard Henry Warren will show off the instrument, the choir of St. Bartholomew's church, fifty strong, will appear in Gounod's *Gallia* and Reinecke's *Evening Hymn*, and solos are to be sung by Mrs. Theodore J. Toedt, Mr. Mackenzie Gordon and Master Frank Fuller.

Mr. Edward Baxter Perry gave his lecture concert twice in Association Hall here on Wednesday, and an interesting affair it proved to be. Mr. Perry's blindness has been apparently no bar to his technical mastery of the piano, and he played such difficult things as the Liszt arrangement of the spinning song from the *Flying Dutchman*, Saint Saëns' *Danse Macabre* and a Chopin piece or two with all the facility of one who has his sight. A nocturne by Dewey, a study by Rubinstein and a thing of his own called *Æolienne* were likewise included in his recital. His lecture was clear, logical and both instructive and suggestive. Mr. George W. Ferguson, baritone, sang pieces by Massenet, Raff and Cross, and Mr. Franze Wilczek played on his violin the Saint Saëns rondo caprice, a show thing of Paganini's and Wilhelm's paraphrase of Meister-singer motives. The musical field would seem to be especially adapted to the blind. As a matter of fact there are several in this city who make their living either as players or as clerks in piano shops, and in one instance as a choir singer. The musical calling is an honorable one, and is better adapted to their state than the making of baskets and work of that sort.

After the jubilee singers came the minstrels, with a contingent of real negroes. They were at the Grand Opera House last week on one of those rare occasions when there was anything musical at that theatre; for, as I have before remarked, the average grand opera house has no more association with music than with theosophy. The real darkies were in good spirits and had strong voices, but they shout as if in a variety theatre. Perhaps training would destroy the natural rich flavor of their vocalism. Seidl is to be here next week.

**Dresden.**—A new opera, *Der Liebe Macht*, by the Norwegian composer Gerhard Schjelderup, has been accepted by the Court Opera direction for a first hearing in Dresden.



BOSTON, Mass., March 24, 1895.

**EXCELSIOR, JR.**, a burlesque, words by Mr. R. A. Barnet. Music by Mr. George L. Tracy, was given for the first time by the members of the First Corps of Cadets at the Tremont Theatre the 18th. Mr. Tracy was the conductor.

You may say: "This is an amateur show; why speak of it at any length?"

But 1493 and Tabasco were first produced by the Cadets, and ten to one you will see *Excelsior, Jr.*, in New York. For it is not unlikely that Mr. Edward Everett Rice will ponder its plot, erase, revise, add, prune, enliven—in a word, everything but chasten. He knows the public, or at least his public. He can estimate to a fraction the value of a slang phrase, or the need of symmetricals. If necessary, he can write tunes, and he can compose them with one finger. Perhaps you never heard *Evangeline* with its bathing trio, *Into the Water We'll Go*, G major, tempo di valse 3-4, as Mr. Apthorp would say; or that exquisite romanza, *Where Art Thou Now, My Beloved*.

Mr. Barnet's book was originally entitled *Upidee*. He found out that somebody in Pennsylvania or New York had written an operetta with the same title, and that the work had seen the footlights.

*Excelsior, Jr.*, is a lineal descendant of Longfellow's young man, who, I had always supposed, died without issue. We have the poet's word that he abstained from communion, platonic or plutonic, while he was making the ascent that caused his irregular decease. To be sure, the maiden was forward in her invitation, and yet she must have been comely, a delight to the flesh, for a tear stood in the bright, blue eye of the maniac with the banner. By the way, did the phrase carrying the banner have its origin in this poem?

Tell me honestly, O Raconteur, do you not regard this poem, as well as *The Psalm of Life* and *The Light of Stars*, as swash? If they were written to-day they would undoubtedly find their way into the leading magazines of this country, and I am sure that Mr. Gilder would rejoice with exceeding joy in the publication. But I would not swap these lines of John Davidson:

Her death's head infant coldly eyed  
The desert of her shrunken breast

for the lot, even if Hyperion and Hiawatha and a hundred other pieces by the gentle poet of Cambridge were thrown in.

*Excelsior, Jr.*, is an up-to-date young man. He has four valets, or rather one valet in four persons, and his name is *James*. His mission is to flag the mountain. When Mr. Rice controls the play the part *Excelsior* will be taken without doubt by a young woman with a brass voice, with an irresistible desire to appear in tights, a female of Callipygian luxuriance. *Excelsior* in the course of his travels studied singing in Venice. As he was practicing there one night a ditty of amatory lines *Blanche Calvé Santootsie* thought the wooing addressed to her or her sister, and as there was some tradition in her family about marriage she made a clutch for him and caught a lock of his hair. He escaped. She and two male professional upholders of family tradition are always on *Excelsior's* track.

Then there is *William Tell*, who is engaged to *Bertha Gessler*, but he does not admire her new hat, and so there are quarrels until the inevitable reconciliation of the last act. There are girl tourists personally conducted by Coupon Book. For the benefit of these *Tell* shoots the apple on the head of his hired son, who is large for his age.

In the second act everybody is found at intervals in a monastery. The curtain rises on a very effective scene, a reproduction of one of Grützner's paintings. One monk sits remote from all, a melancholy man. "I am thinking of those that are gone." And then he sings a song about a miller and there is a mill wheel accompaniment. The monastery soon appears to be the home of specialties. There is a soubrette in A minor, op. 2; there is a burlesque gymnastic act, and an excellent one it is; there are songs and dances.

In the third act there is a dance of *Van Dycks* and *Van Dyckesses*, and there is an extraordinarily good dance of *Pierrots*.

As you see, the plot is of a desultory nature. But there are funny situations, and some good lines.

Mr. Tracy has written music that is unpretentious, but it

serves its purpose admirably. It is tuneful, and there is a go to it. There are many instances of nice taste in instrumentation. In the second act there is a chorus for monks that is worthy of a more serious work. Ingenious use is made of passages from Rossini's *William Tell* when Mr. Barnett's *Tell* makes his appearance.

As the performance was by amateurs, a critical review would be out of place. At the same time I may mention Mr. Barroll's excruciatingly funny imitation of the walk and bow of Sandow; the songs by Mr. Davis, and the dancing by Messrs. Perkins, Drew and Putnam.

The Kneisel Quartet gave its seventh concert in Union Hall the 18th. The program included Schumann's A major quartet, op. 41, No. 1; Dvorák's A major piano quintet, and these songs, sung by Miss Franklin: *Hüte Dich*, Emil Paur; *Aubade* and *Chanson d'Avril*, Bizet, and the *Spring Song*, by Henschel. Mr. C. L. Capen wrote the following review that appeared in the *Boston Herald*:

The Schumann quartet in A major, op. 41, No. 3—not No. 1, as the program announced—is well known here, yet it cannot be heard too often. Romantic in character from first to last its romanticism is all in all of the most refined—the very worthiest type. Its scholarship throughout is that of the master who is no less soulful and spontaneous than scholarly in all that he has to say. It would be difficult to find in the entire chamber music repertoire a more thoroughly interesting masterpiece than is the Schumann quartet. Of its performance it seems well nigh superfluous to say more than that Mr. Kneisel and his associates were at their best; but, if anything, a special word of tribute may be paid their performance of the *assai agitato*, for more nearly perfect ensemble playing has not been heard in this city, not even from the Kneisel Quartet. The Dvorák quintet was ardently played, yet with not quite the efficiency that an adequate number of rehearsals with Herr Stavenhagen would have insured. While Herr Stavenhagen did much refined and artistic playing, he was at times, notably in his forte playing, both coarse and noisy. Mr. Kneisel and his associates were quite the reverse; yet, even their worthiest playing was not wholly successful in contending with the very pagilistic kind of animosity that the pianist seemed to entertain for his keyboard.

Mr. Capen spoke in most flattering terms of Miss Franklin's singing:

Here, indeed, were four songs, which to be even adequately interpreted required an artist of the highest intelligence, not to mention the intricate and varied difficulty of their technical demands; yet that these songs were heard at their best, as Miss Franklin sang them, no unbiased musician could for a moment doubt. They were one and all most charmingly interpreted. Superlatively fine, indeed, was the artist's utterance of her each and every phrase.

Prince Pro Tem, by Barnett and Thompson, was given at the Grand Opera House the 18th. Miss Sadler and Mr. Fred Lennox again appeared as *Wild Rose* and *Tommy Tompkins*. Others in the cast were Miss McAlvin, Miss Bradbury, Miss Hill, Miss Ingalls and Messrs. Harry Brown, Harry Edgerly and Gus Daly. The engagement closed last evening.

The fourth and last concert of the Adamowski Quartet series was given in Union Hall the 19th. The first number of the program was Mozart's Quartet, G major (K. 387). The performance of this beautiful work was the high water mark reached by the quartet this season. There was little fault to be found with the intonation; there was unusual care in the observance of dynamics, and in a word the performance was eminently musical.

Mr. Sherwood played Rubinstein's Fifth Barcarolle and Tausig's arrangement of the familiar Military March by Schubert. His technique is thoroughly developed, and technically his performance in these pieces—as in the piano quartet, op. 47, of Schumann—left nothing to be desired. The barcarolle was taken at a slower pace than is customary, and it did not gain thereby. The Tausig number was played with amazing fire and strength. In the quartet his talent shone brilliantly, but at times it dazzled his associates as well as the audience. For the pianist was occasionally too much in evidence, and there was a lack of due proportion.

It is strange that Mr. Sherwood is not asked to play at a Symphony concert. He certainly deserves the invitation. In a concerto that demands chiefly elegance and brilliancy he would give the audience great pleasure.

In response to a recall after the solo pieces Mr. Sherwood played a little thing of his own. I am told the title is *Exhilaration*.

The Apollo Club gave a concert in Music Hall the 20th.

Messrs. Stavenhagen and Gérardy gave a farewell recital in Music Hall the 21st. There was a very small but appreciative audience.

Mr. Stavenhagen was announced on the program as "Hofpianist Sr. Konigl. Hoheit Des Grossherzogs von Sachsen-Weimar." Great Heivings!

He played Liszt's B minor sonata, Brahms' G minor rhapsodie and intermezzo E flat, two etudes by Chopin, his own pastorale and caprice (op. 2) and Liszt's arrangement of Schubert's Erlking. Passages of the sonata by Liszt were played with elegance and with unusual delicacy; but, as a whole, there was an absence of authority, and the hearer could not refrain from the thought of a perfunctory task.

Here as in other passages that demanded fire the thought

arose of Thomas Vaughan's (Eugenius Philaethes) definition of the Fourth Essence: "a moist, silent Fire."

The Brahms Rhapsodie was disfigured by a reckless use of the damper-pedal. Charming was his reading of the Intermezzo and his own pieces. His undistinguished hammering out of the Erlking provoked noisy applause and he was recalled.

Mr. Gérardy played Eckert's cello concerto, Svendsen's Romance, Godard's Berceuse and a Tarantelle by Popper. He played delightfully, with the skill, the feeling and the reserve power of the master of full years.

The audience, as I said, was very small. But there was not a large audience when Ysaie gave his farewell recital. There is such a thing as overdoing the business. De Pachmann and Paderevski fared no better than Ysaie and Stavenhagen at their last concerts.

The program of the Nineteenth Symphony Concert was as follows:

Symphony No. 3, in F major.....Brahms  
Concerto for violin, E minor.....Mendelssohn  
Entr'acte from Der Gouverneur von Tours.....Reinecke  
Overture to Hans Heiling.....Marschner

Do you know anything about *Der Gouverneur von Tours*, or do you know anybody who ever saw the opera? It is my impression that Riemann is wrong in giving in his *Opera-Handbuch* the place and the time of the first production as Leipsic, November 22, 1891. Was it not first produced at Schwerin, November 20, 1891?

The entr'acte is a painstaking attempt at piquancy. How much better the French order these matters. Reinecke had Delibes in his mind when he wrote this piece, but he fell far short of his model. There is neither inspiration nor ingenious, carefully wrought filigree work.

And what is there to say about the Hans Heiling overture? Nothing, except that it is Weberish; just as pepperette recalls the existence of pepper.

Mr. Paur's reading of the Brahms symphony is not to be praised without reserve. He took the second theme of the first movement at such a slow pace that it lagged, it lost its charm, and there was a painful interruption to the naturally continuous flow of thought. Then the andante was stripped of its frankness. Mr. Paur did not seem to be content with its simple freshness. He dived for possible riches. And he was so deliberate in his diving that the hearer forgot the beauty of Brahms in wondering what the diver would bring up. No, no; this will never do. These delightful movements do not admit of such treatment. The third movement was read and played exceedingly well.

Mr. Kneisel's performance was virginibus puerisque. It was accurate, careful, polished to the last degree. The tone was small, and there was an absence of emotion. The performance reminded one of the habit in French boarding schools for young ladies of insisting on pronunciation and metre in the reading of poetry, but always substituting tambour for amour, lest strange, vague emotions should quiver beneath maidens' breasts. PHILIP HALE.

### Boston Music Notes.

BOSTON, Mass., March 23, 1895.

The meeting of Homer Norris' pupils at what might be called a concours of musical compositions proved to be one of great interest. The greater portion of the program was devoted to songs which were interpreted by well-known singers—Mrs. Carrie C. Mills, Miss Minniebell Smith, Miss Catherine Wolf, Miss M. Hortense Carver, Mr. Herbert Johnson and Mr. F. W. Wodell. The interpretation of the music was left entirely to the singers, the composer not being known in any case. After each number criticism was invited from pupils and guests, and it was given in an intelligent manner with a spirit of good comradeship and lack of jealous feeling that made one feel how serious and ambitious the pupils are.

The songs that were liked best were *When I Am Dead*, *My Dearest*, by Mrs. Castillo, and *The Clover Blossoms Kiss Her Feet*, by Mr. Goodrich. The best work, however, was undoubtedly that of Mr. Farwell, solo for piano, *After Pastels in Prose*; *Roses and Lilies*; *The Stranger*; *Anywhere Out of the World*; *The Round Under the Bell*.

Before each number the poem was read, and delightfully they were read by Miss Perry, who has an unusually sweet, musical voice. The *Round Under the Bell* was perhaps liked the best of the four, but it was difficult to discriminate in favor of one where all were so enjoyable. Mr. Farwell has been requested by so many people, he may decide to have his work published.

It is only three years since Mr. Norris returned from Paris, and the amount of work he has done seems little short of marvelous. He must feel proud of having developed so much talent—of producing such excellent results in so limited a time. That his pupils adore him goes without saying.

Thursday morning it chanced that I was at the B. F. Wood Music Company's rooms just as the contract was being signed between them and Jean Gérardy, the young cellist, for the publication of an *Elegie* for cello, piano or small orchestra. This was written for Gérardy by J. Th. Radoux, director of the Royal Conservatory of Liege.

Young Gerardy looks younger and smaller in a room than on the stage. He was much interested in some new 'cello music that Mr. Wood had sent him, but his English seemed limited, "yes," "no" and "very good" being the extent of his share in the conversation. His father stood near looking at him with admiring eyes.

Marcella Lindh is to be the soloist at the Symphony concert, Manchester, N. H., April 1. For the May Festival Emma Juch, Lillian Blauvelt, Mr. Rieger and Carl Dufft have been engaged.

There was a delightfully informal musical evening at Miss Munger's on Monday, when Heinrich Meyn sang a dozen or more songs, including the Toreador Song from Carmen. Perhaps it is not too much to say that he never sang better or to a more appreciative audience. Mr. Kenneth McKenzie accompanied Miss Priscilla White in the three songs he has recently written for her—Sun Worship, The Broken Tryst and A Morrow Must Come. Sun Worship had to be repeated. The music just suits Miss White, who was in fine voice. Mr. Arthur Wellington among other things sang Where'er You Walk in a most finished manner, and Miss Munger delighted all by her singing of an exquisite little French song.

Chickering Hall was crowded this afternoon with friends of Miss Munger, whose pupils gave a most interesting concert. The fine voices and well selected songs were heartily appreciated even by those who were unable to find standing room inside the hall. A number of musicians was present, and the pupils received hearty congratulations upon their first public appearance. Some of them were rather frightened at facing so large an audience. Mrs. Chandler, Miss Greenwood, Miss Lincoln, Miss Smith and several others were happy in concealing their nervousness, even if they felt it.

Miss Mary B. Merrill, a pupil of Edward A. MacDowell, gave a piano recital at Steiwert Hall on Tuesday evening, assisted by Miss Harriet S. Whittier, soprano, and Mr. Fred. C. Hahn, violinist. Her program contained several novelties, among other things a sonata for piano and violin by Sjogren, and shorter pieces by Rimsky-Korsakow, Stecherbatcheff, Pierne and Ilijinsky.

Miss Antoinette Szumowska, Paderewski's favorite pupil, paid a flying visit to Boston, where she was heard in private by a number of the first musicians in the city, all of whom express the greatest delight with her playing, as well as with the general charm of her personality. Her technic is described as being decidedly in the hors concours class, and her general style strongly exhibiting the best traits of her distinguished master. Her hearers speak especially of her graceful phrasing, beauty of tone and characteristically Paderewskish use of the pedal.

Mr. Louis C. Elson has had what might be called a busy week. On Monday evening he lectured before the Handel and Haydn Society on Bach. Tuesday he finished his course at Brown University, Providence, his lecture being an analysis of Dvorák's Symphony. Wednesday, addressed the Boot and Shoe Club. Friday, taught all day at the New England Conservatory of Music, and to-day, he leaves for Kansas, where he is to give two lectures at the Kronsberg Conservatory at Kansas City on Wagner and His Theories, and English Songs. From there he goes to Lawrence and Wichita, Kan., and Freeport, Ill. The lecture at the latter place will be on Shakespearian Music.

Mr. Albert H. Fernald, the popular composer, gave a birthday reception and dance at the Santa Monica, on Huntington avenue, last Thursday to celebrate his sixtieth anniversary. He is a former member of the Alleghenians and the composer of more than 100 ballads and popular songs. He received many handsome gifts, among them a silver mounted toilet set, sent by the clerks at Oliver Ditson & Co.'s.

Mrs. Ursula Ober and her pupils gave a piano recital on Thursday evening. Among the compositions that were played was one by Calixa Lavalle, a name seldom heard now.

Herman P. Chelius, director of the Boston Conservatory of Music, has just published a little book, Musical Time Tables; Counting, Beating and Rhythm Made Easy.

A Book of Songs, words by Arthur Macy and music by Edgar A. P. Newcomb, is now in its second edition.

There will be a grand concert in aid of the work of the First German Baptist Church, of Boston, at Association Hall, next Monday evening. The artists will include Mr. Wulf Fries, Dr. Louis Kelterborn, Mr. Charles Mole and Miss Georgia Pray, the program being selected from the compositions of Wagner, Chopin, Brahms, Liszt, Lachner and Händel.

The program at the Popular Concert to-morrow afternoon at 3:30 at Union Hall will consist of selections by Beethoven, Sullivan, Jensen, Boott, Nevin and Barnby. The performers will be Miss Allison Horton, Miss Edith Jewell and Mr. Francis Rogers, and in addition a double quartet from Mr. S. A. Sargent's Singing Club, consisting of Mrs. Matthews, Miss Train, Mrs. Morse, Mrs. Porter, Mr. Jackson, Mr. Carey, Mr. Sheafe and Mr. Snelling.

There will be a piano recital by Prof. Carl Baermann in the chapel of Eliot Church, Newton, Thursday evening.

Mrs. Paur's second concert will take place on Monday evening.



PHILADELPHIA, March 25, 1895.

IN speaking of the incidents and accidents which led to Mr. Walter Damrosch's phenomenal success this year in German opera, the gifted conductor should not get names wrong. Upon two occasions he has spoken of the share which the United Charities Society of Philadelphia had in awakening in his bosom the ambition to have a great Wagner season. Now, the name of the organization which was so powerful to put Mr. Damrosch on the way to his present greatness was the Citizen's Permanent Relief Committee of Philadelphia, a name which should be indelibly fixed on the mind of the great young leader. The season of German opera in Philadelphia in 1894 came about in this way:

Philadelphia may be slow, as so many of my gifted colleagues in these columns tell me, and it is therefore a great delight to me to have New York's musical idol tell how much Philadelphia has done for him and for the sacred cause of music drama which he so successfully represents. This is put in by way of parenthesis. It was very late in December of 1893, or early in January, 1894, that the writer (then representing THE MUSICAL COURIER in Wilmington, Del.) saw the announcements from New York that Die Walküre would have one grand performance in New York on February 13, 1894. At that early date this was all. Being an amateur Wagnerian, he felt that it was a pity that the sum total of German opera should thus begin and end with one performance. Thereupon he put himself in communication with Mr. Damrosch and suggested the extra performances for Philadelphia and Boston.

Mr. Damrosch was pleased with the idea and with fine business instinct expressed his willingness to come, provided someone with both cash and enthusiasm would guarantee the project against loss. Now the Citizens' Permanent Relief Committee has been for many years our foremost charitable organization. This is the committee which raised hundreds upon hundreds of thousands of dollars and sent them to the relief of the sufferers by the Johnstown flood and to the relief of the starving people of Russia, and during the winter of 1893-4 had been busily engaged raising money for the unemployed workmen of Philadelphia. It seemed that here was an opportunity to benefit Mr. Damrosch and his commendable project to give German opera.

The committee consisted of the following gentlemen at that time: Hon. Edwin S. Stuart, president; Robert M. McWade, vice-president; M. S. French, M.D., secretary; Rudolph Blankenburg, John Y. Huber, Dr. E. O. Shakespeare, Francis B. Reeves, Robt. C. Ogden, John H. Converse, Simon Muhr, Chas. J. Harrah, W. W. Foulkrod, Daniel Baugh and John Field; Drexel & Co., treasurers.

The Hon. Edwin S. Stuart was Mayor of Philadelphia, and upon bringing the matter to their attention he and Mr. Robert C. Ogden of the committee entered with great enthusiasm upon the project, not only for the direct charitable objects, but out of a sincere desire to pay a tribute to Mr. Damrosch, whose merit Philadelphia had been previously characteristically slow to recognize.

The gentlemen not connected with the committee who volunteered to co-operate in every way to bring success were Mr. Frank Thomson, of the Pennsylvania Railroad, and Mr. William L. Elkins, of the Traction Company. Previously we had opened an office adjoining the committee in the Betz Building, and on February 9 we met them and laid our plan before them. In consequence thereof four performances were announced for April 2, 4, 6 and 7. The preliminary expenses of the project were borne by the writer, and to show that even with such support as late as March 5 Mr. Damrosch did not know that he would be able to make contracts with the singers.

But with his well-known pluck he overcame the obstacles in New York and we looked after the Philadelphia end. The committee were enthusiastic. The advertisement which the opera gave them brought them in thousands of dollars. Mr. Damrosch was wine and dined and fêted, and, to use the words of Mr. Damrosch, the success was tremendous. I remember how it was one night under the hospitable roof of the Art Club that his ambition for the future was fired; how his Wagner Society was first suggested and the birth of his determination to hie him unto Europe at the close of the season and make arrangements for the present season. Perhaps it is just as well we are slow. In the solitudes of Philadelphia great ideas may sprout.

The rest of this story was told in THE MUSICAL COURIER of June 6, 1894. How the Pennsylvania Railroad contributed its splendid support, and how Messrs. Thomson, Elkins, Converse, Ogden, Muhr, French and Briggs, as well as many others, paid large premiums, as high as \$300, for boxes and seats at auction. No, the history of Damrosch-Wagner opera cannot be written without a Philadelphia chapter. The writer had the honor to be the projector of the season, and Mr. Damrosch should not forget the name of the committee of prominent philanthropists who, with others, backed that project up.

And we will have another season of German opera, beginning to-night, and it will be a great success. He will also give during the week three of his charming and instructive lectures.

If Philadelphia owned Anton Seidl and had a population of 4,000,000 to draw from he should have a German opera company all of his own, and Philadelphia would be the Bayreuth of America. What is the matter with the rapid moving people of Brooklyn, anyway? Too much church, eh?

A fine concert was given at the Academy of Music last Saturday night, under the direction of Edward J. Holden. There was a good general program, but the interest centred in Rossini's Stabat Mater, which was given by a chorus of 300 voices selected from the choirs of the Catholic churches of this city and vicinity. The Germania Orchestra accompanied, and the work has seldom if ever been given with greater precision and power than on this occasion. The soloists were Miss Augusta Yendik, soprano; Mrs. Myers, contralto; Signor Narbetti, bass, and Signor Arencibia, tenor. The audience was exceedingly large, and a substantial sum was realized for the fund of the Church of Our Lady of Mercy.

I was unavoidably prevented from hearing the several piano recitals which took place in this city on Tuesday, Thursday and Friday of last week, being called away upon urgent business. The splendid recitals of Miss Aus der Ohe have been mentioned very frequently in this column, and I promise myself the pleasure of hearing Ernest H. Schelling at his second recital next week. At his first recital last Thursday I am informed that he made a distinctly fine impression, giving promise of great things. He will give a miscellaneous program next Thursday. On the occasion of his first recital his audience was both large and enthusiastic.

Edward Baxter Perry will give one of his lecture recitals next Wednesday evening.

April 14 the Melody Club will have composers' night, when only the original compositions of members will be given.

A complimentary concert to Miss Emilie Paige will be tendered by her friends at the Hotel Metropole on Monday, April 1, at 4 o'clock. The patronesses are Mrs. S. Decatur Smith, Mrs. A. J. D. Dixon, Mrs. Edmund J. Matthews, Mrs. Charles Whelen, Mrs. Austin Hecksher, Mrs. Henry E. Drayton, Mrs. Ratcliffe Caperton, Mrs. Thomas Graham, Mrs. Francis Howard Williams and Miss Susanna Massey.

The authorities at Fairmount Park are arranging to have a large band of forty or fifty pieces for the afternoon concerts next summer, instead of the half dozen or more little bands scattered here and there, as in former seasons. Gaul's Passion Music, under the direction of Michael H. Cross, will be sung in Holy Trinity Church Tuesday evening, April 9.

The weekly meeting of the Matinée Musical Club will be omitted this week on account of a reception which will be tendered on Wednesday to Mr. Damrosch.

On Wednesday evening I heard the last of the six piano recitals of Leopold Godowsky, of the Broad Street Conservatory of Music. The largest audience of the series was present, and it remained with unflagging interest until the end of the program, which took exactly two hours and fifteen minutes in its delivery. The program was, perhaps, the most brilliant of the six. As to the accomplishments of this artist I have about exhausted in previous articles my adjectives. Suffice it to say that his best work of the last evening was in the sonata appassionata, and particularly in the rondo of that, in which he makes the tremendously unnecessary repetition of the composer, and came out of it with tireless fingers. That tremendously difficult barcarolle of Chopin, op. 60, was played as though it were a



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prano, and Miss Mary Louise Clary, contralto, with the following program:

Toccata and fugue, D minor.....	J. S. Bach
Messe de Mariage (new).....	Théodore Dubois
Entrée du Cortège.....	
Bénédictio Nuptiale.....	
Offertoire.....	
Invocation.....	
Laus Deo (sortie).....	
Contralto solo, O Salutaris.....	Rossini
(Messe Solennelle.)	
Miss Mary Louise Clary.....	
Andantino, G minor.....	César Franck
Soprano solo, Ce que dit le Silence.....	Alex. Guilmant
Miss Kathrin Hilke.....	
Communion, G major (by request).....	Baptiste
Duet, Quis est Homo.....	Rossini
Misses Hilke and Clary.....	
Melody, G major.....	Alex. Guilmant
Allegretto, B minor.....	
Introduction and fugue, Sonata No. 6.....	Gustav Merkel

With the exception of the Bach toccata and fugue the program was not one to tax the resources of an organist to any particularly effective results. The new Messe de Mariage of Dubois had nothing brilliant or imposing in its Entrée du Cortège, the middle numbers were dull and the Sortie rather lackadaisical. The andantino of Franck was not a felicitous number and although graceful it was ineffective. The Guilmant solos were more interesting and were likewise with the Bach number better played. Mr. Brice is an organist of clear technic and refinement, smooth and polished in his ideas and obviously churchly in his methods from the Catholic standpoint, which would eschew dramatic effect upon the church instrument. His performance was graceful and musicianly, but hardly massive or imposing, which latter lack, however, may readily be made explainable by the restrictions upon temperament imposed within Catholic church buildings, and which restrain an organist in secular music lest he may merge into what might be assumed theatric or brilliant. He played the fugue with admirable clearness, and by this number alone would have approved himself a good technician and musician. The fire and contrast lacking in his other work might be partially explained by the inviolable nature of the church atmosphere.

Miss Mary Louise Clary sang Rossini's most unsacred and commonplace Salutaris with that prodigality of mellow tone which sues vaulted arches for its echo. It is indeed a noble wealth of tone, destined to flood big buildings with abundant music, and she has fine sympathy and fervor. Miss Hilke, whose soprano for a large building takes equal rank with Miss Clary's contralto, sang the Guilmant solo exquisitely, but in English. Her voice was in excellent condition, and there can be no more telling soprano heard in church than Kathrin Hilke at her best. The Quis est Homo was sung rather jerkily, but the voices of the singers blended so beautifully as to atone for any slight blemish.

A piano recital was given on Thursday evening last at Mendelssohn Glee Club Hall by pupils of the Virgil Piano School for the purpose of demonstrating results from the right use of the Virgil practice clavier. These results have been demonstrated so frequently and with such success already that it is not essential here to dilate on the obvious merits of the practice instrument. The pupils trained by it have always given excellent public performances. It has developed some exceptionally good pianists, notably Miss Julie Geyer, and has even had its hand in the making of something like a prodigy, as in the case of little Miss Hyacinth Williams, who was dipping into the classics through it at an age when most little people are feared to be trusted near a keyboard. The pupils brought forward in the following program all played with good tone color and with intelligence and finish. The tick-tick of the clavier without the illusion of beguiling harmonies was made to do wondrously even duty in the growth of crescendos and their diminution in compositions played on it before taken to the piano.

Sonata, op. 10, No. 2.....	Beethoven
Allegro, allegretto, presto.	
Miss Hyacinth Williams.....	
Fugue, G minor.....	Rheinberger
Cradle Song.....	Grieg
Waltz, A flat.....	Moszkowski
Miss Florence Ferguson.....	
Schmetterling.....	Grieg
Preamble, E major.....	Bach
Miss Florence Traub.....	
Lecture.	
Subject: What Can I Do to Be a Player?	
Mr. A. K. Virgil.....	
Etude, C sharp minor.....	Chopin
Polonaise, E major.....	Liszt
Miss Julie Geyer.....	
Scales and Arpeggios—Major, harmonic and melodic minor scales; similar and contrary motion; common, dominant seventh and diminished seventh arpeggios. Rate of velocity 900 notes per minute, with the metronome at 200.	
Miss Hyacinth Williams.....	
Rhythmic Scale—Similar, contrary, and complex motion, one, two and four notes against three; with metronome, quarter note equal 100.	
Miss Celia Ehrlich.....	
Second valse, op. 36.....	Godard
Etude, op. 25, No. 2.....	Chopin
Caprice, op. 16.....	Mendelssohn
Miss Stella Neumark.....	
Impromptu, A flat.....	Schubert
Concertstück (last movement).....	Weber-Liszt
Miss Celia Ehrlich.....	

A very large audience was present, which appeared duly and favorably impressed with the work done.

Another of the Gerard-Thies evenings of song, which are becoming quite an artistic feature, was given at Chickering Hall on Thursday evening last. Mr. Albert G. Thies and Miss Louise Gerard were assisted by Mr. Wm. H. Barber, pianist. Mrs. Ida Letson Morgan accompanied.

The artistic interest attached to these song recitals draws each time larger houses. Chickering Hall could not have held another individual at this last. The programs are always well selected and delivered with refinement and finish, and an artistic tenor and soprano who can sing equally well in duets as in solos have it always within their power to interest and charm. This Mr. Thies and Miss Gerard undoubtedly do. Mr. Barber, who assisted, has been frequently noticed as a pianist of refined calibre in these columns, and his performance was as usual sympathetic and finished. This was the program:

Adelaide.....	Beethoven
Mr. Thies.....	
My Mother Bids Me Bind My Hair.....	Haydn
Should He Upbraid.....	Bishop
Miss Gerard.....	
Mazurka (in D minor).....	Tchaikowsky
Menuetto Scherzando (op. 5, No. 3).....	
Caprice (op. 2, No. 3).....	Stavenshagen
Ballade (from The Flying Dutchman).....	Wagner
Transcribed by Liszt.	
Mr. Barber.....	
Plaisir d'Amour.....	Martini
Hindoo Song (Despair).....	Bemberg
Mr. Thies.....	
M'Ama Non M'Ama.....	Mascagni
Pena d'Amore.....	
Miss Gerard.....	
Prelude (in D flat major).....	Chopin
Rhapsodie Hongroise, No. 13.....	Liszt
Mr. Barber.....	
I Arise from Dreams of Thee.....	Salaman
In a Distant Land.....	Taubert
Mr. Thies.....	
A Spanish Romance.....	Sawyer
Dorothy.....	
(Accompanied by the composer.)	
Miss Gerard.....	
Duet, Faust.....	Gounod
Miss Gerard and Mr. Thies.....	

Miss Gerard's pure style and intelligent methods, added to a graceful personality, made her easily the favorite of the evening. Two songs by Frank E. Sawyer she sang, accompanied by the composer. They are very charming, delicious little songs. A Spanish Romance in particular, and Songs and Singing, created such enthusiasm that the singer had to bring the composer with her to the footlights to take his share of the applause. This was followed by three encores. But then Miss Gerard had nothing but applause and encores all evening.

Mr. Thies fared liberally in this way, too, and really sang admirably. The pure little song with the classic profile Plaisir d'Amour and Bemberg's Hindoo Song were beautifully given and are easily growing to be strongholds for this tenor. Altogether this may be set down as an unusually dainty, artistic concert, without a blemish on the success.

Miss Florence Terrel, pupil of Alexander Lambert, gave a concert on Thursday evening last at the New York College of Music, 128 and 130 East Fifty-eighth street, assisted by the artists who appear on the subjoined interesting program.

A change was made in the case of the violinist, Miss Dora Valesca Becker replacing Mr. Van Gaertner, who was announced.

Sonata, Op. 8, for Piano and Violin.....	Grieg
Miss Florence Terrel and Louis von Gaertner.....	
Aria, Mon Cœur S'ouvre.....	Saint-Saëns
Miss Carlotta Desvignes.....	
Prelude.....	Raff
Etude de Concert.....	Scholetzer
Miss Florence Terrel.....	
Elegie.....	Hegner
Gavotte.....	
Tarantelle.....	Popper
Mr. Anton Hegner.....	
Lungi Dal Caro Bene.....	Sarti
Roses d'Octobre.....	Massenet
The Fountain Mingles.....	Gounod
Miss Carlotta Desvignes.....	
Kirmis, from Faust.....	Gounod-Saint-Saëns
Miss Florence Terrel.....	
Schmerzen.....	Wagner
The Children's Home.....	Cowen
Miss Carlotta Desvignes.....	
Hungarian Fantasia.....	Liszt
Miss Florence Terrel.....	
(Accompanied on a second piano by Mr. Alexander Lambert.)	

Miss Terrel looks little more than a child and can hardly have escaped her fifteenth year. However, it is not unusual to find Lambert's pupils come forward at very early ages and perform whatever programs they may have selected with a style and finish which are usually associated only with adults. Miss Terrel is not behind the others. She played her difficult numbers astonishingly well, with brilliancy and taste; but owing evidently to nervousness—as it was most apparent in her solo work—her technic was occasionally a little blurred. In view of the infallible technic which Mr. Lambert develops in his pupils this was obviously due to excitement and did not appear in any degree when supported by her teacher at second piano in the Hun-

garian Fantasia, which she played with bold clearness and excellent rhythm. Miss Terrel is a very promising young student—more than student. To judge from her present status she will probably develop into a professional with success, and deserves unlimited encouragement for what she has accomplished up to the present. There are pianists before the public who play not more than three-fourths as intelligently or musically as does Miss Terrel at the present moment.

In the smaller hall Miss Desvignes' voice sounded rich and warm, without any of the low throated strain which was apparent recently in her efforts in The Messiah at Carnegie Hall. She sang her songs with tenderness and fervor and a great beauty of mellow coloring. Mr. Hegner played even better than usual, and for one encore breathed forth Massenet's Elegie with so delicate and sighing a tone and so much pathos that we have not lately heard him in anything so ideally perfect. Miss Becker is always the conscientious artist and approved herself so in the Grieg sonata.

On Sunday afternoon the Aschenbroedel Vereins gave another of their excellent concerts at the Club Hall, Nos. 144 and 146 East Eighty-sixth street, with this program:

Trio, E minor, op. 33.....	Carl Goldmark
For piano, violin and violoncello.	
Lieder—	
Mit Myrthen und Rosen.....	Schumann
Und schlafst Du, mein Mädchen.....	
Margareth am Thor.....	Jensen
Quintet, E flat major, op. 16.....	Beethoven
For piano, oboe, clarinet, horn and fagott.	

Xaver Scharwenka, Franz Kaltenborn and Anton Hegner were the performers in the Goldmark trio, so that it may easily be supposed the work was well given. It certainly was a treat to hear it thus played. Such perfect ensemble, such beauty of phrasing, such variety in tone color with this elastic precision and uniform vigor and sentiment, we do not often get in these small ensemble works in New York. It was an ideal performance and well did the crowded house enjoy it and show its enthusiasm. The Beethoven Quintet, played by Scharwenka, Joseph Eller, oboe; Emil Scheck, clarinet; Adolph Belz, horn, and Otto Winkler, fagott, was certainly an interesting feature and was played with great smoothness and beauty, but the modern Goldmark strains with the tone color of strings had got into people's ears and robbed them of full sympathy, even with noble and grand simplicity. It was, nevertheless appreciated and was an artistic performance.

Mr. Karl Schneider, the baritone, has a light, agreeable voice and a refined lyric style. He sang with much feeling and evidently believes in the beauty of tone quality as opposed to quantity, which made his efforts most enjoyable. Mr. Henry Schmitt accompanied artistically.

The sixth and last concert of the New York Symphony Society took place last Saturday night in Carnegie Hall. The regular afternoon concert was given on Friday. Parsifal was sung. Here was the order of selections and the names of the singers:

Prelude.....	Orchestra
Act I.—The Procession of Knights of the Holy Grail and the Ceremony of the Uncovering of the Grail in the Hall of the Castle.	
Act II.—Parsifal and the Flower Maidens.	
Parsifal and Kundry.	
Act III.—Good Friday Charn Music.	
Procession of Knights bearing the body of Titurel.	
Finale, Parsifal and the Grail.	
Parsifal.....	Nicolaus Rothmühl
Kundry.....	Marie Brema
Amfortas.....	Mr. Oberhauser
Klingsor.....	
Gurnemans.....	Plunket Greene
Titurel.....	

#### FLOWER MAIDENS.

First Group.....	Mrs. Toedt
	Ida Gray Scott
	Marie Murer
Second Group.....	Mina Schilling
	Kathrin Hilke
	Marie Mattfield

Chorus of Knights of the Grail, Invisible Chorus and Flower Maidens by the Oratorio Society Chorus.

Mr. Damrosch and his band showed marked traces of the hard work undergone during the German opera season, and there were evidences of hasty rehearsing. The performance, therefore, was far from being an ideal one, but it was an earnest one, and Brema sang her exacting music nobly. Mr. Greene's Amfortas was most satisfactory and musical. Mr. Rothmühl sang very well, and Mr. Oberhauser was a disappointment. The flower maidens were also satisfactory, and Mr. Damrosch, considering the hard work of the afternoon, did wonderfully. But the artistic propriety of giving Parsifal in concert form is ever to be questioned.

**Is That So?—Russland's Musik Zeitung**, of St. Petersburg, is responsible for the statement that the well-known Moscow artist (Miss or Mrs.) N. L. Heiten has leased the Chicago Stadt Theatre for five years. She intends to give there Italian opera, and will engage for it some of the very best talent.

**La Scala**.—Ratcliff is still drawing full houses at La Scala in Milan. This opera alternates with I Medici, by Leoncavallo.



**Praise for the Aeolian.**—Mlle. Emma Eames gave an afternoon tea in the Hotel Victoria, Boston, while the Grand Opera Company was in that city last week. Many well-known artists were there. The Aeolian was played, and so pleased was the company with the beautiful tones of the instrument that valuable endorsements of it were given by Miss Eames, Maurel, Mancinelli and several others.

**Townsend H. Fellows.**—Townsend H. Fellows sang with great success at Albany, N. Y., at a concert given by the Crescendo Club, of that city, on the evening of March 19.

**Mme. Zippora Montieth.**—Mme. Montieth has been engaged to sing at the grand concert to be given at Carnegie Music Hall on March 29, and also at Chickering Hall, with Seidl's orchestra, on April 4.

**Prof. Carl G. Schmidt Will Illustrate.**—On Wednesday afternoon, April 3, and May 1, at 3 o'clock, Prof. Carl G. Schmidt will give at his residence, No. 4 Egbert Hill, Morristown, N. J., illustrated lectures on the piano. The subject for April 3 will be Wagner, and the program will consist of a lecture on Tristan and Isolde, Funeral March, from Götterdämmerung, and a Ballade in F minor by Chopin.

**Madame Medini's Analytic Concert.**—On March 5 Madame Medini gave an analytic song concert before a very large and cultured audience in the G. A. R. Hall of Helena, Mon. Initially Mme. Medini gave a ten minutes' talk in defense of young singers, and, speaking from personal experience, gave a few invaluable hints in regard to overcoming nervousness, to which they are liable. Part II. of the program consisted of fourteen songs with prefatory remarks by the Madame, in which she reviewed the difference in character of various national schools, France, Germany, Spain and England; all of her explanations were lucid and valuable, though rather short. The program was as follows:

Donna Vorrei Morir.....	Tosti
Aria.....	Donizetti
Pourquoi.....	De Rothschild
Spring's Awakening.....	Buck
Morning Bright.....	Thomas
Spanish Love Song.....	Coverly
He and She.....	Cowan
Piano—	
Polonaise in C sharp minor.....	Chopin
Impromptu in C sharp minor.....	
Le Saïs Tu.....	Massenet
Armenian Lullaby.....	Gillette
Indian Lullaby.....	Brounoff
Gipsy Lullaby.....	Heckscher
Gay Cavalier.....	Meyerbeer
Still Wie die Nacht.....	Bohm
Good Night.....	Bischoff

**An Ottawa Mills Concert.**—To recount the successes of Mr. Watkin Mills in the United States and Canada calls for but one superlative, so generally successful have they been. The latest success is reported from Ottawa, where Mr. Mills' voice evoked the same success which has become expectant from him when in Canada. The *Evening Journal* of Ottawa says:

From the bold recitative movements of Beethoven to the buffo sprightliness of Mozart's Nozze di Figaro, in oratorio, ballad, aria, in fact throughout the whole range of vocal possibilities, Mr. Mills was at all times at one point of perfection, the highest. His marvelous voice, the power and range of which are phenomenal, was as fresh after two hours' hard work on a draughty stage as when he started, and his audience was aroused to the highest pitch of enthusiasm as song after song was rendered with a purity, vigor and expression which was simply marvellous.

And the *Ottawa Free Press*:

Nothing short of revelation can be the verdict due this more than gifted singer for his wonderful interpretation of the difficult items comprising the first part of the program and for his treatment of all the different lyrics which made up the second and third parts, requiring as they did such versatility.

**Stavenhagen and Gerardy's Last.**—Stavenhagen and Gerardy will play for the last time to-morrow (Thursday) at a matinée in Madison Square Garden Concert Hall.

**Augusta S. Cottlow in Concert.**—Augusta S. Cottlow, the young pianist, will give a concert in the Madison Square Garden Concert Hall April 2, when she will play the Beethoven Kreutzer Sonata and the quintet by Schumann, as well as a number of solo selections. She has not been heard here since two years, when she appeared with such success in the Seidl and Damrosch orchestral concerts.

**Henri Appy's Conservatory of Music.**—The catalogue of Henri Appy's Conservatory of Music, of Kansas City, Mo., for the year '95-'96, contains besides a choice list of references a very long list of the faculty, in which the name of Appy is doubly conspicuous; in the piano depart-

ment, however, there is Mrs. E. C. White, in the vocal, Mr. S. C. Bennett; Mr. W. C. Campbell, in the banjo, &c., Mr. Clarence Partee, in languages, Mr. Ed. De Vemie and in elocution, Mr. Dillenbeck presides.

**Mills in Toledo.**—Toledo heard for the first time on the 14th the basso voice of Mr. Watkin Mills; it was at a concert given in the Auditorium, under the direction of Miss Ella Hamilton. The audience that greeted Mr. Mills was a large and a very musical one, and its appreciation was demonstrated frequently. The *Toledo Commercial*, in speaking of Mr. Mills' voice, says:

He has an immense voice; that is, it is made immense by reason of its wonderful carrying power. It penetrated every nook and cranny of the building. His enunciation was perfect, as was also his phrasing. His rendering of the arias from Samson and the Creation, by Handel and Haydn, was masterful, showing wonderful control. His voice shows great range, but had one little defect, and that was warmth of coloring. But this can be easily overlooked. Both artists were given sincere applause, which was taken in the spirit it was given.

**A Gerrit Smith Recital.**—Mr. Gerrit Smith announces a recital of his songs and smaller compositions, to be given with the aid of well-known artists, and under distinguished patronage, on Saturday evening, April 20, in Mendelssohn Glee Club Hall, No. 119 West Fortieth street.

**Miss Weed to Sing at Bayreuth.**—Miss Marion Weed, the well-known mezzo-soprano, of Rochester, has been engaged to sing at the Bayreuth Festival in 1896. Miss Weed is at present in Berlin, studying under Mme. Lilli Lehmann.

**Washington String Orchestra's Concert.**—The Washington String Orchestra, conducted by Mr. Ernest Lent, gave its first concert of the year on March 16, at 8 o'clock, in the Universalist Church, corner Thirteenth and L streets, N. W., Washington. The orchestra was assisted by Mrs. Edwin Z. Perkins, soprano, and Mr. John Porter Lawrence, pianist.

**Professor Schmidt at the Organ.**—On March 30 and on the following three Saturday afternoons, at 3:30 o'clock, Prof. Carl G. Schmidt, organist of the First Presbyterian Church, Morristown, N. J., will give free organ recitals.

**Miss Weyers the Winner.**—Miss Ida Rose Weyers, a pupil of Mr. Emile Andrew Huber, has recently attained to a coveted position as first soprano of the Summerfield M. E. Church, corner of Greene and Washington avenues, Brooklyn. Miss Weyers competed with fifty other applicants for the position, and ultimately the contest was narrowed down until the candidates numbered two. At the final trial Miss Weyers won.

Mr. Huber, who has been doing considerable work at the soirées musicales of late as a piano soloist, naturally feels proud of his results in developing the voice of his pupil. In the capacity of musical director and soloist Mr. Huber appeared at the concert of the International Woman's League of the Atlanta Exposition, given Thursday at No. 239 West Twenty-second street.

**Lithograph Ticket Nuisance.**—Some rough looking fellows practiced a very mean trick at the door of the Madison Square Garden Concert Room on the occasion of the Antoinette Szumowska piano recital Thursday afternoon. They waylaid people on their way to the box office and sold them window lithograph tickets at 75 cents each. The reduced price proved a frugal bait and the men selling these tickets kept it up until the management ordered them away.

This is but another proof of the annoyance and nuisance caused by window lithographs. The tickets given for the privilege of putting them up are distinctly not transferable, and yet they are sold regularly.

**New York Philharmonic at North Adams.**—The New York Philharmonic Club gave a delightful concert at North Adams, Mass., on the 20th, under Mr. Mietzke's direction. The ensemble playing was much superior to that of any small orchestra heard here. Mietzke will probably bring the phenomenal soprano, Miss Yaw, here for a concert in May. Already musical people are on the quiver of anticipation as to her ability to sing E—above high E.

**Organ Players' Organ Recital.**—The sixty-eighth organ recital, under the auspices of the Organ Players' Club, was given in the First New Jerusalem Church, on Twenty-second and Chestnut street, Philadelphia, Pa. The program, played by Mr. Henry Gordon Thunder, was as follows:

Overture.....	Tannhäuser
Prelude.....	Lohengrin
Two selections from Die Walküre.....	Magic Fire Scene.
	Ride of the Valkyries
Two selections from Siegfried.....	Forest Murmurs and Bird Song
	Fragment from Act III.
Rhine Daughters' Song.....	Götterdämmerung
Prelude.....	Tristan and Isolde
	Prelude, Act II.
	Good Friday Spell.
	Religious March.
	Flower Girls' Song.
	Prelude, Act I., and
	Exaltation, Act III.

**Miss Neally Stevens' Recital.**—Miss Neally Stevens, the pianist, gave a well attended concert at the First Bap-

tist Church Chapel on Ervay and San Jacinto streets, Dallas, Tex., on Friday evening, March 22, at 8 o'clock. The concert was under the auspices of the Rowe Conservatory of Music, and assisted by Mr. Geo. H. Rowe, violinist, and the Misses Alla Mountcastle, vocalist, and Adele Jennings, accompanist.

**Two Dannreuther Musicales.**—Two musicales were given recently by Mr. Gustav Dannreuther, the well-known violinist of Mount Vernon, at his home, No. 290 North Fulton street, both of which were very well attended by a very appreciative audience. The next musicale is announced for March 29, at which the Beethoven string quartet will play.

**Musical Art Society.**—The second and last concert for the season of the Musical Art Society, of which Mr. Frank Damrosch is the conductor, will be given at Carnegie Hall on Saturday evening. The soloists will be Miss Marie Brema, Mr. Plunket Greene and Mr. Jean Gerardy. Miss Brema will sing songs by Beethoven and Schubert, and also two duets by Schumann and Brahms with Mr. Greene. Mr. Greene's solos will be three Minnelieder. Mr. Gerardy will play a sonata by Boccherini, an aria by Bach and an adagio by Handel. Among the choruses a capella by the society will be Bach's Jesus, Priceless Treasure, Corsi's Adoramus Te, Palestrina's madrigal, Alla Riva del Tebro, Brahms' The Maiden, Cornelius' Die Vatergruft and Schumann's Der Koenig von Thule.

**Leonard Lieblich Lectures.**—Max and Leonard Lieblich have been giving a series of lectures on music during the past winter at the vocal studio of Albert Thies, in Carnegie Hall. Leonard Lieblich, who is connected with the Utica Conservatory, delivered the lectures, and Max Lieblich directed the music of the program.

The subjects treated were: Music and Emotion, Modern Pianism and Its Exponents, The Development of Opera, Sensationalism in Music, Richard Wagner and Leaves from My Berlin Diary.

The assisting artists were Richard Arnold, David Mannes, Felix Gross, Leonard Lieblich, Signor Grondjeski, Fanny Hirsch, Herr Gantzberg, Mildred Hirschfeld, James Lieblich, the Misses Gay, Mr. Thies, Mme. Girard, Perry Averill, Thomas E. Green, Mlle. Emma Romeldie and Mlle. Bécard. Mr. Max Lieblich presided at the piano in his well-known excellent manner. A large number of pupils and friends attended all of these lectures.

**Professor Melamet Co-respondent.**—Baltimore, Md., March 24, 1895.—The charges of unfaithfulness made by Professor Reinhold Faelten in his suit for divorce against Mrs. Annie Faelten have caused a sensation in musical circles of this city. It was inadvertently stated in these dispatches last night that Professor David Melamet, the composer of the Columbus Cantata, had been named as co-respondent in the case. Percy C. Hennighausen, the attorney for Professor Faelten, said that Professor Melamet would be made the co-respondent, although his name was not mentioned in the bill for divorce.

There are four children in the Faelten family, but the husband asks only for the custody of the two first born, as he claims in his bill that his wife has informed him that the other two—Carl Melamet Faelten and another son, not yet named—did not belong to him.

Professor Faelten is now connected with the Conservatory of Music in Boston, and has the two older children in his custody. Mrs. Faelten has been living at the Hotel Rennert, but could not be found there after the proceedings were begun. She is a distinguished musician, and was born in Cape Town, Africa, about thirty years ago. She was educated in Germany, and developed phenomenal musical ability. She came to America to take the position as instructress at the Peabody Institute, in this city.

This position she held until her marriage with Professor Faelten, in 1884. Their musical store on St. Paul street was patronized by some of the most prominent society people in the city.

Few musicians in this country sprang into quicker renown than Prof. David Melamet, whose name is mixed up with the scandal. While prominent in local circles, he was not well known abroad until his Columbus Cantata won first prize and was sung at the opening of the World's Fair at Chicago. He is also the author of a number of songs, and an opera which was successfully produced at the Germania Maennerchor, of which he was musical director for six years. His resignation was demanded and accepted by the Maennerchor last Friday.

Mr. Faelten, the plaintiff in the case, is a brother of Prof. Carl Faelton, who preceded Professor Burmeister as piano instructor at the Peabody Conservatory, and who now occupies a similar position at the Tourgée Institute in Boston.—*New York Herald*.

**Innes' Liberty Festival Tour.**—Bandmaster Innes, of War and Peace fame, makes the announcement that by special arrangement his annual tour will this year be given under the auspices of the Columbian Liberty Bell Committee. The receipts of the tour will go to the fund which is now being raised for the purpose of sending the great Bell around the world on its mission of liberty and international peace.

The bell weighs 12 tons and will travel in its own car,

which has been recently built for it by the patriotic Order of United American Mechanics, Sons of the American Revolution, &c. In addition to eight vocalists and a corps of gunners, electricians and pyrotechnists, the band—which numbers sixty people—will carry its own battery of rapid fire electric artillery and will be assisted locally by military companies (armed), war veterans, chorus, drum and fife corps, auxiliary bands, &c., all of which will take part in the performance of the spectacular War and Peace which created such universally favorable comment throughout the country last season. A musical spectacle entitled *A Day at the World's Fair*, by Innes, who is nothing if not sensational, will alternate with the former work in bidding for the popular favor, giving occasion as it does for the introduction of a display of fireworks, national choruses, vocal and instrumental solos, features of the Midway, &c. The tour commences on June 5 and the performances will be given exclusively in large outdoor inclosures and big auditoriums. Contracts have already been closed for the appearance of the attraction at the Pittsburg and Atlanta expositions, which, with engagements already completed and in course of negotiation, will extend the season into the coming year.

**John Koster Dead.**—Mr. John Koster, of the well-known firm of Koster & Bial, died last Friday. He was a well-known figure in New York theatrical and musical life, and was much respected as a man.

**The Ogden Musical Club.**—The Ogden Musical Club will give its third concert on March 29, at 8 o'clock, in Chickering Hall. The program arranged, which is rather long, comprising as it does some twenty-two numbers, contains many bright and charming numbers, in sufficient quantity to relieve the otherwise rather tedious program. The club's favorites will all be in evidence, also the soloists who have so long delighted the club.

**The Seven Last Words.**—The Seven Last Words, by Gounod, will be sung in the Church of the Ascension, corner Tenth street and Fifth avenue, by the choral class of Prof. Elliott Haslam, of the National Conservatory, on March 28 at 8 o'clock.

**The Klausner Recitals.**—The seventeenth and eighteenth recitals of the Klausner Music Institute, of Milwaukee, Wis., were given—the former a repetition, by request—on March 7 at 8 o'clock; the latter on March 21 at the same hour. The program at the first recital comprised some five numbers and in the latter ten numbers. The soloists on March 7 were the Misses Laura Alshuler, Katherine Winkler, Harriet Bates and Adeline Ricker and Mr. H. H. Coleman, while Messrs. Edward C. Moore, Alfred Oberndorfer and Marx Oberndorfer and Misses Elsie Cohen, Florence Oberndorfer, Clara Ray, Julia Frances Camp, Josephine Holstein and Katherine McCord gave the last recital on the 21st.

**Music in the Grammar.**—At a conference held in the music room of the Brooklyn Institute of Art and Sciences, at No. 503 Fulton street, Brooklyn, on Thursday last, Prof. Bernard D. O'Donnell, the instructor of music in the public schools of Brooklyn, gave a very interesting discourse on the system pursued and the results obtained by the Board of Education of that city. He said that while no particular method was specified, the course admitted of very little diversion; he intimated that a change for the better might be effected in that respect, although the results achieved by him, as shown in the work of the children present, by whom he illustrated the course, showed very efficiently that the system was far from mediocrity. He showed what was called for in the course of study and how it was taught. The scales of D and B flat in the treble clef and the scale of F in the bass clef were demonstrated on the staff with notes. The audience was informed of what was required in the fourth, third, second and first grammar grades.

An exercise in the key of D major was then put on the blackboard from a book which the children had not seen before, and it was sung correctly with numerals and also with the syllable la. A vote of thanks was given to the children, and they were dismissed after vainly appealing to Mr. O'Donnell to allow them to sing a song.

The children went at the work with a hearty will and an earnest purpose to excel in all they were asked to do. The order and discipline were perfect, the quality of tone true and musical. Thoughtfulness, attention and appreciation were apparent in all the work, and the pupils created a fine impression by the manner in which they did all that was required of them.

Many teachers of music were present, and the conferences are attracting much attention in all parts of the country.

**Raved for De Reszke.**—Chicago, March 23.—Fully 1,000 women went on an emotional spree this afternoon at the Auditorium, when it was announced that Jean De Reszke would not appear in *Les Huguenots*. Some wept, others had hysterics, and all lost control of themselves.

One widow read the announcement, and, taking out her handkerchief, cried as if her heart was breaking. She called a cab and was driven away.

When the ushers inspected the scene of the tumult they found fifty-eight veils, twenty combs, two purses, four bags of cosmetics, one pair of garters and a lot of ribbons.—*N. Y. World.*

### The Szumowska Recital.

**ANTOINETTE SZUMOWSKA** gave her first piano recital in this city last Thursday afternoon in Madison Square Concert Hall before a large and interested audience. This was her program:

Sonata, op. 109.....	Beethoven
Two Songs Without Words—	
Frühlinglied.....	Mendelssohn
Spinnerlied.....	Schumann
Scherzo a Capriccio.....	Schumann
Carnaval.....	Schumann
Nocturne, C minor.....	Chopin
Mazurka, B flat minor.....	Chopin
Scherzo, C sharp minor.....	Chopin
Thème Varié.....	Paderewski
Barcarolle, G major.....	Rubinstein
Rhapsody Thirteenth.....	Liszt

This scheme was adhered to by the concert giver, except that Paderewski's minuet was played instead of the Rubinstein number, which was afterward played as an encore.

Miss Szumowska is an admirably trained young artist. Her touch is musical, bright, elastic, and the tone that she draws from her instrument is warm and mellow. The Beethoven sonata in E was intelligently read, the theme and variations being the most satisfactory movement. Mendelssohn's Spring Song was given with too much rubato, but the scherzo proved that Miss Szumowska has very strong fingers. The Carnaval had many good moments. It was musically played, although not technically faultless. The Chopin numbers, oddly enough, were not played with the fire, tenderness and poetry one expected from a pupil of Paderewski. The head evidently predominates thus far in Miss Szumowska's work.

She is young, interesting and well balanced in temperament, not given over to the indulgence in extravagant sentiments or exaggerated tempi, nor abuse of the rubato. She scored her points most happily in the scherzo, the choral with its delicate embellishments being particularly well played. On the whole, however, the best work of the afternoon was the performance of Paderewski's variations. These lovely tone miniatures she played with taste, elegance, finesse and her technical ability shone to the very best advantage. The rhapsody was brilliantly delivered. Now that Miss Szumowska has broken the ice, it is to be hoped that she will give another recital. She was most certainly not at her best last Thursday.

### Miss Antoinette Szumowska.

**LOVERS** of piano music have had occasion within the last week to listen to and criticize a new candidate for pianistic honors—Miss Antoinette Szumowska. She is a native of Lublin, Poland, not a great distance from Warsaw, and here she passed the majority of her years until 1890. She is now twenty-two. Her father had been professor of languages in the University of Kief. Miss Szumowska was educated at Warsaw, where she studied music as an amateur at the conservatory in that city. Afterward she received lessons from the celebrated Michalowski, and in 1890 went to Paris, where she began to study with Paderewski, and continued to be his pupil.

Miss Szumowska has played with the greatest success in Paris and London, as well as in the large provincial cities of Great Britain, and is just back from the Lemberg Exhibition, where she played at the invitation of the committee, winning laurels. Her reception in New York is duly recorded in the columns of THE MUSICAL COURIER, and her portrait receives the place of honor in this week's issue.

### Chicago Musical College.

**MANY** rumors have been circulated to the effect that the Chicago Musical College is preparing to change its location. Upon good authority we can say that the rumors are unfounded. The college has been in Central Music Hall since the building was erected, and could certainly find no location more central and better suited for the home of this great conservatory of music. If the faculty of a music school is any criterion the Chicago Musical College is certainly one of the best equipped institutions in America to-day.

The faculty concert given in Central Music Hall on the evening of February 26 was of the highest artistic merit and could be equaled by few schools in this country. Having the prestige of being the oldest school in the West, with the name of Dr. Ziegfeld at its head and a corps of teachers comprised of the best artists, little wonder that the number of pupils enrolled is as large as that of any other school in the world. The musical directors of the Chicago Musical College are Dr. F. Ziegfeld, president; Louis Falk, Hans von Schiller, William Castle and Bernhard Listemann. The piano department is under the personal supervision of Dr. Ziegfeld. Hans von Schiller is the assistant director—these, with fifteen other artists, constitute the corps of instructors in this branch. Louis Falk, the well-known organist, who has been connected with the college for more than twenty-five years, has charge of organ and theory, with three assistants.

The director of the vocal department is the operatic tenor William Castle, who for thirty years was the most

famous tenor living. The other vocal teachers are Mrs. O. L. Fox, John R. Ortengren, Mabel F. Shorey and Francesca Guthrie-Moyer. Bernhard Listemann, the eminent violinist, is at the head of the violin department, ably assisted by Bruno Kuehn, J. Pinedo and William Konrad. All branches of music and dramatic art are taught at the institution, and every department is in the hands of the most thorough instructors. A diploma from this college is recognized the world over, and is in itself sufficient guarantee of the thorough competency of the possessor.

Hundreds of the college graduates have made names for themselves in the musical world, and are now holding positions of honor in schools and conservatories in all parts of the country.

### Music in the Salon.

**MRS. GEORGE W. BOSCOWITZ** and Mrs. E. M. Ryer, under whose auspices the benefit musicale for the Eclectic College Free Dispensary was given Thursday afternoon, met with a flattering success. The musical program was carefully chosen. These names made up the list: Miss Jennie Dutton, solo soprano of the Brick Presbyterian Church, Fifth avenue; Mr. David Mannes, concertmaster of Damosch's orchestra; Mrs. Fannie Devilla Ball, Mr. Perry Averill and Mr. Hans Kronold; Mrs. Boskowitz, accompanist. Numbered among the auditors were Mr. and Mrs. W. W. Merrill, Mrs. J. H. V. Arnold, Mrs. Albert Lilt, Mrs. A. W. W. Miller, Mrs. Frank Lee, Mrs. Masturson and Mrs. Hicks, Francis Fischer Powers, Mr. Wilbur Wakeman, Dr. George W. Boscowitz, dean of the college; Mrs. Andrews and Miss Lillian Robinson, the Misses Feltritch, Mrs. Florence Rice-Knox.

H. E. Montague and H. J. Pearson, under whose management the musicale was given in the Hotel Majestic Wednesday night, made the concert guests comfortable and Mr. William R. Chapman prepared an enticing program which was interpreted by the Apollo Sixteen, comprised of Messrs. George E. Debol, John M. Fulton, Charles Kaiser, B. F. Miller, W. C. Benjamin, W. M. Hamilton, C. B. Wikel, W. A. Xanten, tenors; Dr. C. E. Duft, J. S. Brown, Gwilym Miles, Frank E. Tunison, Gustav Holm, W. H. Johnes, W. McKee and J. J. Quigley, basses. Additional selections were given by Miss Marie Millard, soprano, and Carl Hasselbrink, violinist. The concourse of guests was so great as to tax every available foot of drawing room space, the list comprising, partially:

Mr. and Mrs. C. E. Bigelow, Mr. and Mrs. Schloss, Mr. and Mrs. Ropes, C. G. Harriman, Mr. and Mrs. Griffin, Miss Griffin, Mr. and Mrs. E. M. Taylor, Mr. and Mrs. Hollis, Mr. and Mrs. F. W. Stone, Colonel and Mrs. Brundage, Mr. and Mrs. Harry Miller, Mr. and Mrs. Royal S. Smyth, Mr. and Mrs. Mather, Mr. and Mrs. Hamilton, Mr. and Mrs. Albertson, Mr. and Mrs. Kisch, Mr. and Mrs. Hight, Mr. and Mrs. Jacobi, Misses Jacobi, Mr. and Mrs. Mills, Mr. and Mrs. J. W. Brown, Mr. H. G. Bain, Mr. and Mrs. King, Dr. and Mrs. B. F. Dexter, Mrs. Captain Flavel, the Misses Flavel, Mr. and Mrs. Darling, Misses Darling, Miss Scott, Mr. and Mrs. Herbert, the Messrs. Herbert, Mrs. W. P. Tyler, T. K. Russell, Mr. and Mrs. Eugene Van Schaick, W. S. Penner, J. Schautz, Mr. and Mrs. Warner Miller, Miss Miller, Mr. and Mrs. Spencer Traak, Mr. and Mrs. John W. Vrooman, Mr. and Mrs. Wilbur, Mr. and Mrs. McLain, Miss Woodhouse, Mrs. M. T. Brundage, Captain and Mrs. Foxwell, Miss Levien, Mr. W. M. Brundage, Jr., Mr. and Mrs. Thomas W. Hall, Mr. and Mrs. T. F. Hicks, Mr. and Mrs. C. G. McIlvain, Mr. and Mrs. J. J. Rodley, Miss Crosby, Colonel and Mrs. Strong, Mr. and Mrs. Hagadorn, Mr. and Mrs. Clapworthy, Mrs. J. W. Smith, Mrs. Whaley, Mr. and Mrs. Stafford, Mr. and Mrs. McDonough, Mr. and Mrs. Worman, Mrs. Eva Storm, Mr. Hungerford, Mr. and Mrs. McLaughlin, Colonel and Mrs. Simonds, Mr. and Mrs. C. Adams, Mr. F. F. Woodward, Mr. Giles, Mr. and Mrs. H. B. Young, Mr. and Mrs. Kennelly, Mrs. Good and the Misses Good, Mr. and Mrs. Willis, Mr. and Mrs. Edward Eyre, Mr. and Mrs. Playle, Mr. and Mrs. Gilsey, Mr. and Mrs. Oelrichs, Mr. and Mrs. S. Q. Brown, Commodore and Mrs. Vedder, Mr. Potter, Mr. and Mrs. De Haven, Mr. and Mrs. Schermerhorn, Mr. and Mrs. Alden, Mrs. Mariner, Miss Mariner, Mr. and Mrs. J. A. Westbrook and Mr. and Mrs. J. F. Miller.

Miss Lillian Blauvelt, soprano; Miss Avie Boxnel, harpist; Miss Lillian Parslow, violinist, and the Hungarian Band made up the program for the musicale given Saturday afternoon at the Hotel Majestic. There was a large number of guests.

**Ella Russell.**—Ella Russell scored a triumph at Leicester before the Philharmonic Society last week in Dr. Hubert Parry's *Judith*. Her reputation gained in opera besides the work she is now doing in oratorio no doubt accounted for the large audience that gathered to hear the work. Her singing throughout the evening was the marked feature of the performance and many times she was accorded hearty applause. She was immediately re-engaged for the performances of *Cavalleria* and the *Flying Dutchman* by the same society.

**Rubinstein's Heirs.**—The distribution of Anton Rubinstein's estate to his heirs has been made. The two houses in St. Petersburg, which are valued at 840,000 rubles, go to his son and daughter. The widow keeps the country house at Petershof, and received for her part of the two houses a fixed amount in cash, in addition to the royalties for the different works of the deceased composer. From this is excepted the opera *Dämon*, as the rights to this work belong exclusively to Rubinstein's daughter. The royalties are valued at 10,000 rubles annually.

**WANTED.**—Experienced vocal teacher with good voice. Splendid position. Address, with full particulars, College, THE MUSICAL COURIER, New York city.



**D**IE Walküre was sung last Wednesday evening and a notable performance was given, as Rosa Sucher was the *Sieglinde* and appeared to better advantage than she has in any other rôle in New York. She was tender, womanly and sympathetic in the first act, and her voice was mellower and richer than we had yet heard it. Brema again delighted us in the third act. Rothmühl and Fischer were also effective.

Thursday evening was the occasion of a grand testimonial performance of Siegfried, it being the 100th time that Max Alvary has sung the part. The popular artist was called before the curtain at the conclusion of the first act, and Dr. Vulpins made the following address to him:

**HONORED SINGER**—To-day, for the 100th time, you represent in song and action the central figure of the mighty music drama, the immortal hero of the Nibelungen legend. As he has been re-created by the art and genius of the immortal master, you have impersonated him with the magic of youth, such as characterized his model, the beautiful Balder, of whom Scandinavian mythology tells that he was the loved one of the gods and man. Many thousands in the Old and New World have you already, with the gifts of your art, given the pleasure of this creation. But no other public could more genuinely feel the significance of this jubilee than does this one of to-day. The patrons of the German Wagner opera in New York not only appreciate your work in its highest qualities, but also share the pride in the celebration. For it was this public that first recognized the full measure of your art and gave to you the encouragement that rendered it possible for you to reach the height of your aspirations.

In remembrance of this jubilee and at the same time as a sign of the gratitude for the many moments of pleasure derived from your work, your friends and admirers through me ask you to accept this testimonial. It was not Mena who forged it with cunning and malicious art, nor does it hold the malevolent treasure of the Nibelungen. No, for its shrine holds good wishes and dear memories which shall keep ever green in your memory the recollections of the friends that your art made for you in foreign lands.

In the applause that greets you this evening there is a touch of regret at your approaching departure. At the same time the plaudits carry to you the hope that it will be granted to us to welcome you jubilantly again and again. Welcome!

The gift was a gold chased casket. There were lots of floral trophies for the singer, who did not make a speech. Then the audience was photographed by flash light.

Friday evening *Die Meistersinger* was sung, and at the Saturday matinée *Tristan and Isolde*. On Friday evening, just after the quintet, Mr. Walter Damrosch was called out and was handed a large wreath to which was attached three ribbons, colored red, white and blue, and a gold medal on which was engraved, "To Walter Damrosch, from the Wagner Society, February 25—March 23, 1895."

Mr. Damrosch came forward and thanked the public, and especially the Wagner Society, who had made it possible for him to give Wagner operas in German and with German singers. He had watched the growth of the love for German opera for the past twenty years. He complimented the great company of singers which Abbey, Schoeffel & Grau had brought to the house, but had recognized that, nevertheless, there was a conviction that the genius of Wagner deserved that German opera should be kept alive in this country, and that the public would support his works. With an insatiable impulse he went abroad with a crown of thorns and became a manager. How far he had succeeded in forming an ensemble he left to the audience.

He recognized that to a certain extent his company were intruders in the opera house after the success of the other company, but he was thankful for all the encouragement and applause that his organization had received.

Mr. Damrosch was enthusiastically applauded and there were more flowers.

This week there will be three supplementary performances of German opera and at popular prices: Last night *Lohengrin*, to-morrow evening *Die Walküre* and Friday evening *Tannhäuser*, with the regular casts.

**Sure to Come.**—A parody on *Hänsel and Gretel*, by Costa, is to be given at the German Volkstheater, Vienna, as a benefit performance.

**Antwerp.**—Szriny, a lyric drama in five acts and ten tableaux, after Körner's tragedy of the same title, was produced at Antwerp, but its reception was far from enthusiastic. The music is by Albert de Vleeschouwer.

**Trombone, Baritone, Composer.**—The former trombone in the Royal Opera House Orchestra, at Berlin, now baritone at the Court Theatre of Munich, has composed a three act opera, *Duke Reginald*, which will no doubt soon find its way to the operatic stage.

### Hayes on the Voice.

**M**R. E. A. HAYES, who is a teacher of singing, invited a large number of people to his residence, No. 229 West Forty-fourth street, last Thursday night, to listen to an illustrated lecture on the Mechanism and Use of the Voice. It was his object to express his views upon certain points, involving discoveries that he has made after a vocal training that he claims involved an expenditure of \$25,000. Among his masters was Sbriglia, who taught Jean de Reszké, Plançon and Lassalle.

Mr. Hayes insists upon it that the European teachers know more of the mechanism of the voice than American teachers. He does not believe that Melba has an instrument better in itself than many an untrained and unknown singer. He asks, "Why has this country so far failed to produce a great singer independent of foreign training?" adding, "I am speaking now of development and not interpretation"; he believes that there never ought to be a failure in voice culture; he declares that age is no limit to the time when the training of a person's voice may begin.

But it is perhaps better to let Mr. Hayes tell the story in his own words, as he set forth his views to a representative of THE MUSICAL COURIER:

"In an age when opinion and action are based upon knowledge of cause and effect, no argument seems necessary to show that a desired object may be more surely attained by anyone who knows and uses the complement of causes which surely enter into it.

"Vocal sounds are effects dependent upon causes. An effort must produce a result. Such result must be the effect of its cause. Is it not reasonable to hold that a conscious knowledge and use of the causes which can and do produce all the results recognized in the voice are and must be valuable to its user?

"Everyone practically has a complete mechanism, and probably every cause necessary for expressing all that its owner can wish to frame through such a medium. Why, then, can so few use the voice in its highest development? Why is it that one teacher classes a certain voice as high, another teacher low, and a third medium? Why has this country failed so far to produce a great singer independent of foreign training? Why is it that so few succeed in becoming skilled and acceptable singers in church, concert and parlor? All get results of some sort. All must then use causes. Surely, no one would willingly select and use those which must produce undesirable results. No, lack of knowledge, of material and its proper association and use represent the causes of bad use and of inadequate use.

"Practically without exception in this country the thoughtful and inquiring student is warned against thinking at all of the mechanism of the voice. European teachers prove by their results that they know more of the causes of great and satisfactory tone making. A cup of tea, a pupils' concert, a teacher with an unique name, an Italian sky or the art atmosphere of Paris no longer quite satisfy earnest students of the voice. They want to know how Jean de Reszké, Melba and a few others sing. They are wondering why these singers seem tireless, boundless, great. Surely that which one person can do may be learned by another. Ability to know and to do does not lessen as time goes on.

"Probably no art is so little understood as voice training, and no student so befogged with issues as a voice student. I have been both student and teacher and know that vocal fog is dense and dispiriting. I have studied to obtain the use of tenor, baritone and bass voices, which I have been variously supposed to possess by different authorities. I have made attack upon head tones, medium tones, chest tones. I have ground at that dreadful mill where the work of relaxation is heartlessly conducted, until after two years my poor anatomy almost refused to emit the few hollow, helpless, unearthly sounds left me. I have parched my throat unmercifully for long periods to gain dramatic tenor tones.

"I have labored zealously to fortify my various voices in the upper chest with my diaphragm, and in abdominal regions. I have posed in all sorts of attitudes, even to the extreme of lying on my back with a book sustained upon my chest, resolved to die, if necessary, to make my lungs act to full extent without moving book up or down. I have tried to induce my tenor voice to come toward me from a distant point. I have tried to throw my baritone voice at a fixed object. These and other strange things I did to get a voice of some sort.

"Such experiences are common to many who study singing, and the matter becomes serious when the fact appears that a large majority of those who study fail utterly to accomplish the object and just reward of long continued efforts and self denial. Large expense is often incurred which would seem suitable and satisfactory in case of good results coming from the outlay, but a heavy burden in case of failure. There can be no doubt that life itself becomes almost unbearable to many in consequence of disappointed hopes and crushed ambitions in their chosen work. A most unenviable position is that of any teacher who willingly takes the life of a young person in his hands from mercenary motives and, through inability, guides to certain failure. A most sacred trust it is to become the guide of

another. The work becomes a delight if the truth paves the way, while the reverse is horrible to contemplate. I confess such considerations drive me on to eternal search, but, after all, my efforts become a misfortune to my pupils and myself.

"I wish to consider the voice as an instrument, composed of parts, each having its proper functions, and altogether making a complete whole. You each have such an instrument, nothing lacking. If you have difficulty with its use it is not due to any lack of parts, but a lack of such co-ordination as is necessary to produce a perfect tone.

"I believe that every person may acquire a command over this, their own instrument, and become able to produce a musical, well rounded, good sized tone, which is the foundation upon which every singer has to build all the capacity and ability possible to the voice. I do not believe that Melba has an instrument better in itself than many an unknown, untrained singer. The excellence is rather in itself."

### The Sutro Sisters.

**W**E are again gratified to record more triumphs for this gifted pair. Read this:

#### THE SUTRO SISTERS' CONCERT.

The fifth of the present series of artists' recitals was given last Friday evening by Misses Rose and Otilie Sutro, ensemble pianists. In view of the analysis of the program given in last week's *Review*, a very extended notice of the concert is not required. It only remains to pay a tribute to the mastery in which these artists performed their work. Their playing is distinguished by high individual finish, both in respect to technic and interpretation, and as ensemble players by extraordinary unity in execution, tone quality, shading, phrasing and all that relates to style. They are exceptionally qualified for this valuable kind of musical work by natural and developed similarity of aim and feeling, and by almost exact parallelism in education. The consciousness of this sisterly and artistic sympathy lends a unique charm to their beautiful playing. Their performances have a high educational value, and may be heartily recommended to managers of concert courses at colleges, schools and conservatories.

The Misses Sutro are Americans by birth, and have recently returned from a seven years' course of study in Europe, most of this time having been spent at the Royal High School of Music in Berlin. —E. D., *Oberlin Review*, Oberlin, Ohio, March 6, 1895.

#### MAGNIFICENT DUET PLAYING.

The Tuesday musicales have been the means of introducing to Rochester many fine singers and players, but it is safe to say it has never furnished a more delightful entertainment than that given at Y. M. C. A. Hall last evening by the Sutro sisters, ensemble pianists. Misses Rose and Otilie Sutro are the two young ladies who have spent several years in Europe studying under the best masters. They have talent, and perhaps it is not too much to say they have genius, and they are thoroughly educated in their art. They make a specialty of playing duets, and in this branch of their art they have reached a perfection seldom equaled and probably never surpassed. As they seated themselves at the two Steinway grands, the Misses Sutro appeared like two modest, unassuming and attractive young ladies. As soon as they began to play it was apparent that they were artists of high degree. Their execution is crisp and clean, and their performances are like those of a great soloist, so perfect is the accord in every respect. In shading, delicacy, finish and sympathy nothing was left to be desired, while the interpretations seem to come from a single gifted and intelligent mind. The playing of the Misses Sutro was a revelation in its way, and was thoroughly charming from the highest musical standpoint. —*Rochester Democrat and Chronicle*, Wednesday, March 6, 1895.

#### THE SUTRO SISTERS.

Misses Rose and Otilie Sutro delighted a large audience at the Y. M. C. A. Music Hall last evening with their piano duets. It was a very delightful performance, and their style of playing is one that is rarely given nowadays. Ensemble music is a rare art and it is a great pleasure to have an agreeable and neglected form of art revived. Joseffy and Rosenthal brought this kind of playing into prominence, and few others have yet attempted it. The ensemble playing of the sisters was perfect in unity of thought and expression, and their work was clear and concise. They do not have to resort to the methods of ordinary players, as using the soft pedal and the tempo rubato. Their touch was very soft and no one could help enjoying their pianissimo playing. They have wonderful mechanism and their tone is remarkable in volume. Their wrist motion is unusually free. They are unassuming and graceful in their manner of coming upon the stage. They are both finished pianists, have been well taught, and have studied conscientiously. They have natural talent, have studied abroad with Barth, of Berlin, and have had large and enthusiastic audiences recently in New York, Brooklyn and Washington. —*Express Post*, Rochester, N. Y. March 6, 1895.

**St. Petersburg.**—The Italian opera in St. Petersburg pursues a prosperous career. The operas heard so far were *Africana*, Ugonotti, Faust, Tannhäuser, *Giuletta e Romeo*, Barbiere, Pagliacci, Manon, Rigoletto, *Traviata*, Don Giovanni, and rehearsals were held of *Il Demonio*, Carmen, La Navarrese, Nozze di Figaro and Amleto.

**Mayence.**—The newly formed Händel Society, of London, under the patronage of the Empress Frederick, has decided to give a festival at Mayence in her honor. It will take place in July, and the works to be produced will be Herakles and Deborah. The Mainzer Liedertafel and the Ladies' Singing Society will undertake their execution. The works will be given entire and according to Dr. Chrysander's Händel edition. There will be four choristers to every three instrumentalists. The orchestra will number about 100 musicians, an organ and two pianos for the accompaniments of recitatives, and besides the strings about twelve oboes, twelve fagotti, six long trumpets, &c., will be included. The chorus is not to have more than 150 voices.

## A Chat with Margulies.

THE late Mr. John B. Gough, the great orator, not long before his death, in a communication to the author of this article, asked this question: "What right have we to the guerdon, if others claim the hard fought battle as theirs?"

A victory has been won in New York on the side of Wagner opera in German, and although Mr. Walter Damrosch does not for an instant put forward the claim that to him belongs all of the credit for the marvelous success of the Wagner season, upon the other hand modesty has heretofore restrained his business manager, Mr. Leon Margulies, from giving himself credit for the work that he has done and the hand that he has taken in molding the destiny of the opera of the Fatherland. But to those who, while they stand without the pale, are still permitted to get a glimpse over the barriers, the part that Mr. Margulies has taken in the conduct of the German opera season is well worthy of the comments that follow:

"My advent in my present position," said Mr. Margulies, "is, practically speaking, the result of chance. I began my business life on the Produce Exchange, of which I am still a member. Mr. Damrosch has already told you how the present season grew out of a charitable entertainment, on which occasion German opera was given. Of course Mr. Reno had much to do with musical matters at that time, and he seemed to think that there was something in music for me if I were to follow it up. I'm not a musician—oh, well, I do play the violin a bit, but never gave my mind to it. However, I was always fond of that musical atmosphere. So when it came time to seriously consider the charity entertainment of which I spoke I proposed opera. We went ahead and gave it at Carnegie Music Hall. It was a success and my appetite for the business began to grow. Then came the suggestions with reference to the present season. At first Mr. Damrosch wanted me to go over and engage the artists, but I argued with him that that part of it was more in his line. He hesitated, and—now I don't wish to be regarded as egotistical—it required a good deal of persuasion on my part to get him started. And here let me pay a mark of credit to Mr. Damrosch's business capabilities. I never have met a musician who combined the business instinct so strongly with that of the artistic, and had Walter Damrosch not been a musician he would have made a splendidly successful financier."

"Will you continue managerial work after this season?"

"I cannot say that I shall continue in German opera. Another season following this one is entirely problematical. German opera sung by others than German singers is not satisfactory. To properly sing the Wagner operas one must be to the manner born. Again there are but two dramatic sopranos now in Europe who are capable of singing Wagner rôles. I refer to Klapysky and Ternina. People make a mistake about Sucher when they fail to class her among the first singers in Wagner opera. She holds a very high place in Germany in the estimation of the public. Materna's stage appearance is against her. Lilli Lehmann is out of the race, as the result of over-zealousness in her work."

"But there is Brema," remarked the representative of THE MUSICAL COURIER.

"Ah, a splendid artist!"

"Her voice is full of athletics—sufficiently so to enable her to combat with Wagnerian music."

"Yes, she needs it. Wagner music is very hard on the voice, and to battle through it one must needs be a dramatic soprano with a strong physique, an iron constitution and a throat of steel. There is Gadschi—charming woman she is, too, and passionately devoted to that fine Lieutenant Tauscher husband of hers. So, you see, with the four sopranos in the harness—Klapysky, Ternina, Brema and Sucher—you exhaust the panel, as the jury men would say. Besides, these people are needed in Europe, where most of them are under contract. You have no idea what difficulty Mr. Damrosch experienced in persuading the members of the present company to come over. And you heard what Brema told you. On the other side, when poor Adolph Baumann went down on the Elbe, the report went around that it was Walter Damrosch who had been drowned. Of course it took time to contradict that report, as the singers hesitated about coming unless the conductor was all right."

"What would happen if we were to attempt to give another season of Wagner opera in German? I do not know. I speak now chiefly from the standpoint of being able to get German artists to come here, in view of their contracts at home. Alvary is bound to Pollini for ten years. Sucher is tied to Berlin, where she will open as soon as the opera house is completed. Brema goes to Bayreuth. And Klapysky and Ternina? They are busy in Germany. What can we count upon? Wagner opera in German, without German singers, is like meat without salt. Of course, I would like very much to continue in a managerial capacity; but really that will be due to the circumstances that may possibly influence Mr. Damrosch. There are certain questions to be decided: Can we get the artists? Would another season of Wagner opera in German pay? I think it would. The public appetite for it is but beginning to be whetted."

Wait! If we can get certain people to sign for an American season in 1896 then there will be time enough to talk about it."

## Rougher Yet on Howard.

Editors The Musical Courier:

WILL you grant me space in your columns to help "Amateur" along with his praiseworthy war on "that man Howard"? Allow me to second the motion. Oh, that we could in some way put a quietus on him! How many reasons for so doing!

He is a crank. And we know that the musical world has had to suffer from such long enough. Think how that crank, with brutal fortissimi, Rossini knocked up his public from their listless satisfaction with the platitudes of refined opera of that time. Then Wagner came and demanded attention to his orchestra, stopped recall and bouquets, insisting that music should be natural and take its place in one harmonious dramatic whole. Cranky Beethoven caused untold agony to his retrospective contemporaries, and made his name immortal. Now we have mechanical and technical cranks. Mason teaches artistic touch from the beginning without driving his pupils for years through a petrified mass of pedagogical rubbish to build up a technic that must be torn down before one can become an artist. Here is Virgil demonstrating his claim that one can learn to play the piano in a shorter time by first training the proper muscles, to bang the noisy instrument by first practicing on a silent machine. And, last horror of all, comes this consummate flower of the whole crop of cranks, this Howard, who declares that he can teach the divine art of song by means of a series of well devised muscular practices. Would that we could once and forever quiet him and all his ilk; thus we should assure ourselves of peace amid the fogs of our beloved ignorance so blissful that wisdom is folly.

He is an impostor. He offers to teach the technic of this art, so long enveloped in diabolic mystery, in a year's time. Monstrous! Does not one of America's foremost tenors say he studied seven years before singing to his public? And even now he is criticized for squeezed tones. Oh, Howard! Do you not know that if you can do this, if your muscular practices are easily understood and soon mastered, if they give the pupil to know what he is doing, if they make plain the steps along the artistic way, then the obscurity is gone? The mystery is dissipated; hereafter the teacher cannot keep the pupil in ignorance and impress him with the wisdom that can only be told in far-fetched comparisons ethereal in nonsensical terms and in unnatural phrases; he cannot longer teach physiology that is the laughing stock of scientists nor show his unreasoning pupils (they all are) how to use cavities that do not exist and organs that the Creator never formed.

This impostor promises to demonstrate that singing is a common sense operation; that the many and not the few can learn it; that the expenditure of thousands of dollars in learning how to do it as a preparation for failure is unnecessary. If he does this, what greater vocal crime is left for him to perpetrate? We know that heaven bestows the gift of song on a favored few among millions, and only now and then one among this few stumbles upon the knack of producing artistic tone.

Then Howard is so dirty; he dissects, plays tunes (Heaven have mercy!) on dead men's vocal organs, and then writes about it where we cleanly amateurs must perforce read it. Oh, bring us cologne; remove this iconoclastic handler of cadavers from human vision! Jenner compelled a plague-stricken world to use scab from cows for their healing. Koch forced on us a lymph secured from rabbits. Now diphtheria patients must use a medicine obtained from horses. Mason talks to his pupils about their extensors and constrictors and the biceps, and puts uncanny pictures of them in his book of technics.

Howard tells blooming maids and warbling dudes of their buccinators and their hoids, and describes the manner of their use. Haven't we had enough of this filth? Why can we not dump the whole vile crowd and their slime into the sea and blot their names with oblivion? Would that this noisy hawk of foul wares could be everlastingly shut up, so that we delicate dilettanti might serenely sit in smirking stupidity! Oh, for a Jockey Club with a myriad of penny whistles! "Amateur's" solitary little pipe, so commendable in its way, is sadly inadequate; so here is one from

AMATEUR No. 2.

**Sofie Menter.**—After a lapse of seven years Sofie Menter has reappeared in concert in her native city, Munich. She had an ovation, of course.

**Weimar.**—The director crisis at Weimar has not passed over as yet. The successor of Richard Strauss, Dr. Beier, has tendered his resignation, after great trials, but a highly satisfactory career. A rumor says that d'Albert will be the successor of Dr. Lassen. Liszt held this position fifty years ago. A few weeks more and all these matters will be cleared up.

**FOR SALE.**—One of the most successful conservatories of music in the mid-West. Reasons for selling, ill-health. An excellent chance for a musician with a little money. Address L., THE MUSICAL COURIER, New York.



**Sonzogno Sells Secolo.**—Edward Sonzogno, the publisher of *Secolo*, has sold this paper to a stock company for 800,000 lire. He kept 401 shares out of 800 at 1,000 lire each. It seems that Sonzogno has found the *Secolo* a heavy burden. The policy of the paper was Republican, French friendly and anti-German, while Leoncavallo's, Mascagni's and other operas of his publication are prominent in Germany and Austria, and their success in Italy is dependent upon the classes against which the paper is directed. The sale of the paper includes the not inconsiderable publication of books.

**Milan.**—A paragraph is going the rounds of the European press that Count Dal Verme intended to pull down the Dal Verme Théâtre to build a palace in its place. The count wrote the following letter to *Il Trovatore*, which ought to set the rumors at rest:

"Your journal has published a notice in regard to the Dal Verme Theatre. You say that the rumor is current that it is my intention to demolish the theatre to erect a palace in its place. This is absolutely false. I beg you to contradict your statement at the first opportunity."

**Alexandria, Egypt.**—The opera company singing at the Zizinia Theatre, Alexandria, continues to do well both financially and artistically. The operas recently were *Aida*, *Othello*, *Trovatore*, *Lucia*, *Favorita*, *Cavalleria Rusticana* and *Giaconda*. The prima donna Samper and the tenors Zonghi and Sabatelli are much praised, as well as the efforts of the musical director Donich.

**Moscow.**—The Imperial Theatre presented a novelty with success. It was the opera *Touschinski*, words by Ostrowski and the music by P. J. Blaremborg.

**Trieste.**—Smareglia, who is an Istrian by birth, will have his opera, *A Wedding in Istria*, produced at Trieste in the Italian language. Mme. Bellincioni will take the principal rôle.

**The Italians in Russia.**—Opera sung in Italian seems in favor in the Russian Empire. Besides the Italian opera in St. Petersburg there is one at Moscow and one at Charkoff, which will extend from March 3 till April 4.

**Ambroise Thomas.**—Maestro Ambroise Thomas has been very sick, but we have news from Paris which announces that he is now much better.

**Tripoli's Philharmonic.**—Tripoli, in North Africa, enjoys a European colony. To "soothe the savage's breast" a philharmonic society has been formed which counts now forty members. These belong to all classes, mostly to the best society, and they have named the society Equality, to indicate that its purpose is to recognize only artistic aspirations.

**Il Polluto.**—At the Church San Giovanni, at Florence, Donizetti's opera *Il Polluto* was given as an oratorio.

**Sondershausen.**—At the pupils' concert given March 6 by the Ducal Conservatory of Sondershausen, Professor Schroeder director, the following program was performed: Sonate, F major, for piano and violin.....Beethoven  
Frl. Bärwolf, Sondershausen; Herr Schröder, Hamburg.  
Teacher, H. Herold.

Two songs for baritone—  
An die Musik.....Schubert  
Margreth am Thor.....Jensen  
Herr Cobley, London. Teacher, Professor Schroeder.  
Concerto No. 23 (first movement), for violin.....Viotti  
Herr Meyer, Petersdorf. Teacher, Nolte.  
Concertstück, op. 55, for violoncello.....Schroeder  
Rob. Thrane, Eau Claire, Wis. Teacher, Hofmusik Wörl.  
Variations for violin.....Corelli  
Herr Liermann, Bismark. Teacher, Concertmaster Corbach.  
Arie for bass, Freischütz.....Weber  
Herr Martin, Sondershausen. Teacher, Professor Schroeder.  
Air Varié, for violin.....Vieuxtemps  
Herr Brandt, Uchte. Teacher, Concertmaster Corbach.  
Two songs, for tenor.....Schumann  
Die Lotosblume.....  
Wanderlied.  
Herr Gröbke, Hildesheim. Teacher, Professor Schroeder.  
Concerto for double bass.....Moissi  
Herr Steiner, Niederlichtenau. Teacher, Kammermusik  
Pröschold.

**Schwerin.**—The twelfth Mecklenburg Music Festival will be given at Schwerin from May 26 to May 28. So far a chorus of 630 voices has been organized, and the nucleus for the orchestra will be that of the Court Theatre. As arranged at present the program will include *Israel in Egypt*, by Händel; *Franziskus*, by Tincl, and Brahms' *Rhapsody*, for alto solo and male chorus.

## Sousa's Band.

SOUSA'S BAND is nothing if not a record smasher. This time it has undertaken the heroic effort of beating its own record, with every promise of success. It gave last year a continuous series of daily concerts of ten and a half months' duration, and it began on March 8 a season of eleven months of engagements ending on February next without the break of a day.

The first three months, from March 8 until June 15, consists of a concert tour, now progressing; then succeed eleven weeks at the ever popular Manhattan Beach, ending September 2; then seven weeks at the St. Louis Exposition, ending October 19; then two weeks at a State Exposition at Dallas; a concert tour of two weeks to the great Cotton States Exposition at Atlanta, where the band plays six weeks, until January 1; and thence a concert tour to its home in New York, lasting until the middle of February.

The beginning of this remarkable tour has been attended with unprecedented success, the receipts of the first two weeks of concerts just ended being \$20,000. Sousa's star is certainly in the ascendant, and its rise is the consequence of meritorious work on the part of its great leader and unflinching effort and enterprise on the part of its manager.

## The Chorus Man.

THE chorus girl has had the calcium light of attention thrown on her for ages, but the poor chorus man has been neglected. He goes through life carefully concealed behind a double row of chorus girls, singing his little life away, and no one gives his future a single thought.

W. H. MacDonald, of the Bostonians, has lifted the veil which screens the chorus man in obscurity, and speaks of his genesis in this way:

"Of course I will have to begin with the chorus man's advent in the opera," said he, "and I will state at the start that the chorus man collectively possesses more than the average intelligence. He is not as a rule, however, a man who has devoted his early life to the study of music with a determination of entering upon an operatic career.

"Most of them are young men who have studied music in a perfunctory way and are the possessors of good, if not developed, voices, which their friends tell them should be heard upon the stage. The majority of them have been engaged in clerical work and have tired of a life of commercial routine. If their salary is a small one, say \$6 or \$8 per week, the \$20 a week or more they can get doing chorus work looks as big to them as a Himalayan mountain.

"But even when this impression has been dissipated by a whole lot of uncomfortably real conditions, the chances are that these men will continue in their new work rather than turn their faces toward a business life again, and no doubt most of them are more or less tainted with Bohemianism and are not fitted for commercial pursuits. Doubtless a desire to see the country, as the phrase goes, is responsible for many of them joining an opera company, and most of these are there to-day, seeing it over and over again."

"But what does the future hold in store for these men when their voices are gone? Isn't their outlook rather hopeless?" was asked.

"It depends upon the man himself to provide against the inevitable. While most of them are improvident, I know of conspicuous instances of individual thrift. With proper care the chorus man can keep his voice—his wage earner—for a great number of years. We have men in the Bostonians who have been with us for nearly fifteen years, sober, thrifty men, good, I hope, for many years more. It is very common for a chorus man to marry a chorus girl, and by a little care in their domestic economy and a small emergency fund, be provided against the proverbial 'rainy day.'"—*Boston Globe*.

**Naples.**—At the Mercadante Theatre a new opera, *Vendetta Sarda*, by Emilio Cellini, was well received. The composer had to come before the curtain in response to persistent applause.

**Mascagni's *Sylvano*.**—Milan, March 24.—Mascagni's new opera, *Sylvano*, was produced here last evening. It was a great success and was received with wild demonstrations of enthusiasm.

**Joachim Andersen.**—Joachim Andersen's orchestral concert given on March 10 at Copenhagen, with the assistance of Emma Langaard, pianist, and F. Schnedler-Petersen, violinist, had on the program *Künstler Carnaval*, by Svendsen, Mozart's Symphony No. 2, Ed. Grieg's piano concerto, op. 16, and Mendelssohn's violin concerto.

**Kneisel Quartet.**—The Kneisel Quartet season in Brooklyn, given at Wissner Hall, brought forward two pianists never before heard in that city, and one who had not played there in twelve years. Mme. Paur and Mr. Arthur Whiting were the new pianists heard, and Mme. Rivé-King was the old favorite who reappeared. Three artists like the above was quite an array of star players for Mr. Colell to secure.



## AUBURN.

AUBURN, N. Y., March 14, 1895.

THE past season has been an unusually active one among the musical circles of this city. The Monday Musical Club, as a sort of climax to a series of high-class musicales, lately devoted an evening to Wagner. The program, which was preceded by an informal lecture on the composer's art theories and aims, by Mr. Thos. Osborne, included a scene from the *Valkyrie*, sung by Misses Taylor and Cuykendall, and two choruses from *Parsifal*, sung by a small but well trained chorus.

Mr. E. E. Scovill, director of the Auburn Philharmonic Opera Company, an enthusiastic organization of amateurs, brought out the *Mikado* in first-rate style last month. Said Pasha is now under practice, and if this opera meets with equal success in performance, it is Mr. Scovill's intention to undertake next something of a higher grade. His chorus work is his strong point.

Mr. E. H. Pierce has organized a symphony orchestra, which is to give its first concert about May 1, rendering Haydn's eleventh symphony and the first movement of a new symphony in A (MS.) by Mr. Pierce.

The choir of the Holy Family Church is also practicing a new mass in G, by Mr. Pierce, which is to be sung at Easter.

The following is the membership of the symphony orchestra: Director, E. H. Pierce; business manager, H. Kramer; first violins, H. Kramer, W. Herrling, W. Bennet; second violins, F. Searles, Agenor Nicol; viola, T. Richardson; cellos, J. Paul, H. Lindsey; bass, C. Porter Apthorp; flutes, J. Anderson, G. Embody; clarinets, C. Harvey, E. Hubbard; cornets, O. Derby, F. McCarthy; trombone, F. A. Smith; pianist, E. F. Stevens.

E. P.

## WILMINGTON.

WILMINGTON, Del., March 23, 1895.

THE Wilmington Chorus held a meeting last Thursday evening, and decided to go into active rehearsal for a concert to be given in May. Apropos of this, it may not be out of place to give a sketch of the director, T. Leslie Carpenter.

Mr. Carpenter was inducted into musical matters when a boy, as an alto in a quartet. A few years later he began the study of the organ, piano and voice culture under Philadelphia instructors, and at nineteen years of age he took up the study of harmony and composition under Piezonka. A year later he was appointed organist of Trinity P. E. Church, this city, and two years after this became also choirmaster of this church, which position, combined with that of organist, he still holds. He was graduated in music from the University of Pennsylvania in 1893, receiving the degree of Mus. Bac., and was complimented on his thesis by his preceptor, Dr. Hugh A. Clarke. He served two years as accompanist for the Choral Club and the same period for the Tuesday Club.

Although, unlike Mozart, he did not display his precocity at three years of age, still at thirty he had done considerable in the way of composition. His cantata, the *Ninety-sixth Psalm*, and two arrangements of the *Te Deum*, have had public approval, and a Communion Service in C has been accepted by Novello, Ewer & Co., of London, and will shortly be issued. He also has a considerable number of minor compositions to his credit.

It is to be hoped that the Wilmington Chorus will in future receive the support necessary to make it a permanent organization and confirm the good impression created at its initial effort.

Queen Esther was given by local talent at the opera house, Dover, Wednesday evening, under the direction of Philip Burnet, in an able manner. The audience was large and fashionable. The action of the railroad company in running a special train to accommodate nearby towns was very favorably commented on.

JOHN L. HALL.

## WASHINGTON.

WASHINGTON, D. C., March 20, 1895.

WASHINGTON did herself proud in the all too brief season of the Metropolitan Opera House Company, for, after greeting the many concerts with half filled houses all the season (the Boston Symphony Orchestra concerts alone excepted), she turned out to the extent of over \$28,000 for the three nights and one matinée that they gave here. Like other cities, we too lived in anticipation of Jean de Reszké, Edouard de Reszké and Melba in *Faust*. Melba we had, and she was a veritable iceberg and awakened no enthusiasm until she got hold of her high C's in the prison scene, when the audience woke up and made her do them over again (for, alas! that is what takes an audience here). But no one could expect Melba to do herself justice when singing to the *Faust* of Russitano, although she might have received some inspiration from Plançon who sang *Mephisto*, and sang it so that indeed many declared the great Edouard was not missed.

Jean de Reszké sang the first night in *Lohengrin*—the only really satisfactory opera of the four—not only because it is the greatest opera, but because it was given superbly. Jean de Reszké's *Lohengrin* is ideal in every way, and as such was appreciated by the large audience, who indeed did endeavor to show their appreciation by vigorously applauding each of his solos until they were sternly hissed down by those of us who received our training in the Metropolitan during the seasons of 1887, 1888 and 1889, at Bayreuth, and the opera in Germany.

We did our work too well, however, for dear Jean declared it the coldest, most unsympathetic audience he ever sang to and refused to sing in this city again—hence, Russitano in *Faust*. We had Tamagno, Eames and Maurel in *Otello*. Tamagno thrilled us with his dramatic quality of voice, but he is ever the Italian tenor, not the great artist. Emma Eames was at her best, sang beautifully and of course looked beautiful, but Maurel's *Jago* overtopped everything and was wonderful musically and histrionically. One of our critics (?) devoted a quarter of a column to Tamagno, and then said "Mr. Maurel's *Jago* was carefully sung." The fourth opera was *Manon*, in which Sanderson and Plançon shone.

The list of great artists that we have had as soloists at the Symphony concerts is not an extended one. In the order that they came: Mrs. Wyman (with a bad cold), César Thomson, Schott and Kutschera, in the entire Wagner program; Mrs. Lent, one of our local pianists, who also played in Boston in the Boston Symphony's Rubinstein Memorial Concert, and Mr. Kneisel.

D. C.

## UTICA.

UTICA, N. Y., March 23.

ON Wednesday evening, in the Opera House, an entertainment for the benefit of the Working Girls' Club was given before a fair audience. The program included a Delsarte Grecian Drill, by the Delsarte class of Miss Elizabeth Hunt, composed of twenty young women; several numbers from the Hamilton College Glee and Banjo clubs, and solos from their leaders, Mr. Alexander S. Thompson and Mr. Briggs.

The drill was received with encouraging plaudits, the Glee Club—a double quartet—sang correctly, harmoniously and pleasantly, and the banjo club made really good music, the lights and shades being especially well contrasted.

Mr. Thompson's solo, Schubert's *Erl King*, was a striking contrast to the otherwise light vein of the evening's music; his singing was artistic and interesting, though at times somewhat overweighted by too much piano accompaniment. He gave O Happy Day as an encore.

Mr. Briggs' banjo and banjoline solos brought down the house. This earnest young teacher, of the Utica School of Music, is working hard to get the best results from his instruments, both personally and through his pupils, and is winning notable success.

Last evening we heard Sousa's Band, and you New York people can form no idea of the treat such an opportunity affords to lovers of good orchestral music who live in Utica any more than you need to be told anything about John Philip Sousa or his splendid musicians. Miss Marie Barnard, soprano, and Miss Currie Duke, violinist, were the additional attractions.

CAROLINE WASHBURN ROCKWOOD.

## SYRACUSE.

SYRACUSE, N. Y., March 25, 1895.

THE Morning Musical Club, of which Mrs. Antoinette W. Sherman is the president, has become an important factor in the musical life of this city. Every Wednesday a program representing the best in the literature of music is presented by its members, with occasional outside assistance.

Mrs. Jeanette M. Thurber, of New York, was the guest of the club recently, and made some suggestions toward creating a greater interest in something better than farce comedy, for which the up to date Syracusean, I am loath to state, is generally more willing to exchange his shekels than for the pleasure of hearing something of actual musical merit. I hope that she formulated some plan to make these things financially successful.

I hear that we are to have the Boston Festival Orchestra at no distant date. With them will come William H. Sherwood, pianist, and several vocalists who are favorites with local audiences. While here last they played very passively, and only in the Beethoven overture displayed their real mettle.

The last of the series of concerts by the Beethoven Trio Club, Dr. Geo. A. Parker, pianist; Mr. Conrad L. Becker, violinist, and Mr. Emil Winkler, cellist, was given March 11. These concerts, three in number, have been in all essentials very successful. Before the date of the first concert tickets for the entire course had been sold sufficient to completely fill the hall. This made the venture a financial success. Then the programs were well selected and prepared with extreme care both as to make-up and execution. Trios by Beethoven, Mendelssohn, Rubinstein, Gade and Rheinberger have been given very satisfactorily. Each member of the club has appeared in solo. The programs have been agreeably interspersed with vocal solos by Miss Uni Lund, Mrs. Emil Winkler and Mrs. Hamilton K. White. I do not know what the future plans of the club are, but presume that they will give another series of concerts next year.

A military band of forty-two pieces has been organized, and appeared in public rehearsal in the Bastable Theatre last Sunday. Mr. A. E. Gaylord is the director, and has the energy and necessary musical qualifications to make it all that a concert band should be.

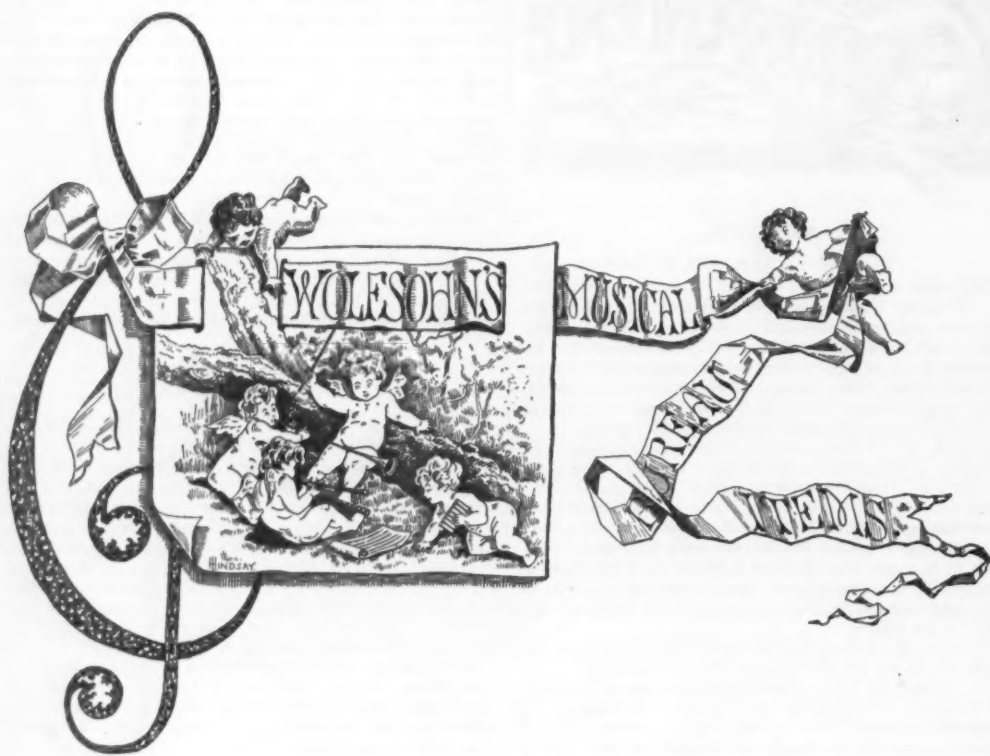
HENRY W. DAVIS.

**London Will Hear It.**—The announcement is made that the Kneisel Quartet will go to Europe this summer. The quartet will give concerts in London and may possibly visit the Continent later in the season.

**Conductor Neuendorff Returns.**—Mr. A. Neuendorff, the conductor, has returned from Europe. He reached this city a few days ago.

**Ysaye Will Sail.**—Ysaye, the violinist, will sail for Europe on May 25. This date has been definitely settled on.

**An Interesting Musicales.**—Mrs. Wilber Bloodgood, No. 49 West Thirty-fourth street, will give a musicale to-day. The artists who will take part are Elizabeth Boyer and Josef Holmann.



**B**Y special arrangement made with THE MUSICAL COURIER, HENRY WOLFSOHN will have each week a page devoted to matters of interest in the musical world appertaining principally to the artists under his direct management, not however, excluding others. This is an important move, as by an agreement with a syndicate of the leading papers in the United States these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them everyweek, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having the largest circulation of any musical paper in the world.

### HENRY WOLFSOHN,

131 East 17th Street, New York.

The principal Musical Festivals which are to be held this spring are as follows:

**Memphis, Tenn.**—Under the auspices of the Apollo Club, F. Y. Anderson, secretary, May 14, 15, 16 and 17.

Works to be produced: Händel's *The Messiah*, Bruch's *Fair Ellen* and a number of smaller choral works. One concert devoted to selections from Wagner operas.

Conductor will very likely be Theodore Thomas; but as yet no final decision has been made in this direction. An orchestra of seventy will assist.

Artists engaged: Mme. Lillian Blauvelt, Katherine Bloodgood, J. H. McKinley and Dr. Carl Dufft. Instrumental soloists have not been chosen yet.

**Indianapolis, Ind.**—Under the auspices of a festival committee, O. R. Johnson, secretary, May 13, 14, 15 and 16.

Works to be produced: Saint-Saëns' *Samson and Delilah*; shorter choral selections, *Fair Ellen*, *Daybreak*, *May Day* and one concert entirely composed of Wagner selections.

Conductor: Mr. F. X. L. Ahrens, and an orchestra from Boston, forty musicians, will assist, the

latter under the direction of Mr. Emil Mollenhauer.

Artists engaged: Mesdames Melba, Nordica, Walker, Stewart, Wyman and Stein, and Messrs. Davies, Rieger, Mills, Heinrich, W. H. Clarke. Instrumentalist: W. H. Sherwood, pianist.

**New Bedford, Mass.**—Under the auspices of the Festival Chorus Association, April 22, 23 and 24.

Works to be produced: Saint-Saëns' *Samson and Delilah*, Mendelssohn's *Hymn of Praise* and *Forty-second Psalm*, and a new cantata by Jules Jordan, Barbara Fritchie.

Conductor: Carl Zerrahn, and an orchestra from Boston under the direction of Emil Mollenhauer.

Artists engaged: Mesdames Nordica, Stewart, Walker, Wyman and Stein, and Messrs. Davies, Rieger, Davis, Clarke and Rogers. Instrumentalists: Wm. H. Sherwood and Martinus Sieveking.

**Albany, N. Y.**—Under the auspices of the Albany Musical Festival Association, Mr. Jos. Gavitt, secretary, May 8 and 9.

Works to be produced: Bach's *Passion Music* and Parker's *Hora Novissima*, one concert hav-

ing mostly selections from Wagner and Mendelssohn's complete music (melodramatic) for the *Midsummer Night's Dream*.

Conductor: Arthur Mees. The Seidl Orchestra, composed of seventy first-class musicians, will assist.

Artists engaged: Mesdames Meridith and Alves (another prima donna engagement not positively arranged as yet), and Messrs. Davies, Rieger, Bushnell and Mills.

Mr. George Riddle will assist in the rendition of the *Midsummer Night's Dream* music.

**Hartford, Conn.**—Under the auspices of the Hosmer Hall Choral Union, May 7 and 8.

Works to be produced: Saint-Saëns' *Samson and Delilah* and Rossini's *Stabat Mater*.

Conductor: R. P. Paine, an orchestra of forty-five from Boston, Emil Mollenhauer, director, assisting.

Artists engaged: Mesdames Melba, Nordica, Wyman and Stein, and Messrs. Davies, Mills, Rieger, Davis, Clarke, Rogers. No instrumentalist as yet engaged.

**Springfield, Mass.**—Under the auspices of the Hampden County Musical Association, April 30, May 1, 2 and 3, Benjamin F. Saville, secretary.

Works to be produced: Saint-Saëns' *Samson and Delilah* and a number of minor choral compositions.

Conductor: George W. Chadwick.

Artists engaged: Mesdames Melba, Nordica, Stewart, Alves and Stein, and Messrs. Ben Davies, Rieger and others. No arrangements have as yet been made for instrumental soloists. An orchestra of forty from Boston, Emil Mollenhauer directing, will assist.

**Columbus, Ohio.**—Under the auspices of the Arion Club, H. M. Butler, secretary, May 20 and 21.

Works to be produced: Mohr's *Hymn of Praise* and Max Spicker's *The Pilot*; one concert to be devoted to operatic music only.

Conductor: Otto Engwerson, assisted by an orchestra from Boston, forty-five musicians, Emil Mollenhauer conducting.

Artists engaged: Mesdames Nordica, Stewart, and Stein, and Messrs. Ben Davies, Rieger, Heinrich and Clarke. Instrumental soloist: Martinus Sieveking.

**Manchester, N. H.**—Under the auspices of the New Hampshire Festival Association, Harry B. Cilley, secretary, May 22, 23 and 24.

Works to be produced: Haydn's *Creation*, Gounod's *Messe Solennelle*, Bruch's *Fair Ellen*, one of the concerts being devoted to Wagner selections only.

Conductor: H. G. Blaisdell, and an orchestra of fifty musicians assisting.

In one of the Festival concerts all the school children of the city will be heard in a number of choruses.

Artists engaged: Mesdames Juch, Blauvelt, Ferris and Atwood, and Messrs. Davis, McKinley, Dr. Dufft and Hamilton.

**Elmira, N. Y.**—Under the auspices of the Geneva Choral Society, May 14, matinée and evening.

Works to be produced: Brahms' *Song of Destiny* and Haydn's *Creation*.

Artists engaged: Miss Pulver and Messrs. Impett and Dr. Carl Martin.

**Ithaca, N. Y.**—Under the auspices of the Festival Chorus Association, May 29 and 30.

Works to be produced: Brahms' *Song of Destiny* and *The Ancient Mariner*.

Artists engaged: Mesdames Clary and Egbert, and Messrs. Egbert and Friedberger.

# MUSICAL INSTRUMENTS



*This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

## NOTICE.

New subscribers to insure prompt delivery of THE MUSICAL COURIER should remit the amount of their subscription with the order.

## BACK NUMBERS.

It is not always possible to fill orders for back numbers of THE MUSICAL COURIER upon the day of their receipt, because in many instances the edition is entirely out, and it is necessary to wait for such returns as may come from the distributing agencies. Each order is entered in its turn and filled in its turn, but delays are at times unavoidable.

## NOTICE.

THE MUSICAL COURIER does not club with any other publication, and all representations of that nature are without authority from The Musical Courier Company.

THE MUSICAL COURIER does not have any free list, and its complement of exchanges has assumed such proportions that it is impossible to make any additions thereto.

HENRY DREHER, of the B. Dreher Sons Company, Cleveland, Ohio, sails on April 10 with his wife on a trip to England, France and Germany for two months.

THERE have been frequent rumors of an intention on the part of Mr. F. G. Smith to start a piano factory in Washington, D. C. We believe Mr. Smith has begun operations there and is to manufacture a piano to be called "The Administration Piano."

MR. GEORGE GRASS, of Geo. Steck & Co., left New York yesterday morning on a Western trip. He will probably go as far west as Denver. Mr. Grass goes out with the knowledge that the product of his house is in magnificent shape, the new scales being heartily commended by all good judges of tone.

PLACE no trust in the windy talk of a trade editor who blows about his successful (?) publication when he is at the very moment collecting your advertising bill in advance. Place no trust in general in publications of the trade class that must collect in advance, for that in itself proves that the enterprise is a pure or impure momentary speculation. There is absolutely nothing whatever in it. It is a mere assumption, or presumption, and belongs to the class of fakes of which there are entirely too many in journalism. There are a few of this class of impecunious music trade editors, and it is about time for a patient trade to dispense with them. If their demands for pay-

ment in advance are refused, their papers must necessarily cease, and that is the very best reason why they should not exist.

THE Starr Piano Company, of Richmond, Ind., continues busy and the factories are running on full time and with a full line of men. The latest Starr styles are quick sellers and dealers handle them with comparative ease in competition, for they make a fine showing in case work and respond quickly to touch. The new Starr is a star among pianos.

AS an indication of the business the Needham Organ and Piano Company is doing, Mr. Parsons can be seen every day busy with his mail from 9 A. M. to 2 P. M. A man who gives five hours a day to his mail is a busy man, and when he is such a worker as Mr. Parsons it naturally follows that this activity means dollars in the course of a year.

FOR the present we desire to say in a few words that the Pease Piano Company, of this city, is making a remarkable grand piano. Those who take interest in the future tendency of the piano trade and the relation of the grand piano to the development of the industry are advised to examine this Pease grand carefully and hear and learn something.

THE full line of Mason & Hamlin instruments is to be transferred from Junius Hart to the Ludden & Bates Southern Music House, New Orleans branch, which will give the latter the Mason & Hamlin line in its whole extensive territory. The activity of the Mason & Hamlin Company in 1895 is unexampled in the piano and organ line. It is a most encouraging state of affairs to observe the houses of the highest rank "attack" business as Mason & Hamlin are doing it.

FROM all accounts received the action factory of the Comstock-Cheney Company at Ivoryton, Conn., is exceedingly busy filling orders and working stock ahead. These are not busy days in the piano trade, but a number of piano manufacturers are looking ahead a little further than the tips of their noses, and they see that trade is sure to come, as it always does come, and that they would not be faithful to their trust by resting on their oars and waiting. It is this class of manufacturers which reaps the best reward of busy periods, and many of this class use the Comstock-Cheney actions.

MR. JOSIAH RYLAND, formerly of the now defunct firm of Ryland & Lee, of Richmond, Va., in a somewhat heated letter dated March 23 states that his attention has just been called to a paragraph on the 27th page of THE MUSICAL COURIER of February (that is, he was a month late in seeing it) to the effect that he had an office in the store of his former partner, Lee, who recently assigned, and that he was thoroughly posted in Lee's affairs, &c., all of which Mr. Ryland denies. He demands in such awe inspiring terms that this denial be made public that we hasten to publish the above as a matter of self protection.

## EXTRA.

The dinner of the Piano Manufacturers' Association of New York City and Vicinity will be eaten at the Hotel Waldorf to-morrow (Thursday) evening, March 28, and THE MUSICAL COURIER will publish on the day following, Friday, March 29, a full and complete account of the affair, giving verbatim reports of the speeches, and all particulars connected with the occasion.

IN the new catalogue issued by William Tonk & Brother for their musical merchandise trade is to be found some matter relating to the Herrburger-Schwander piano actions, for which they have been the American and Canadian agents for a number of years.

MARCH will close as a dull month in the music trade generally, January thus far having been the best of the quarter constituting the first quarter of 1895. It was the unnatural interference of legislation in trade that made all lines of business dull this month. Nevertheless we shall have a fairly good spring trade after the opening of the roads and the general invigoration which a spring following an extraordinarily long and severe winter always brings. There is no reason to continue pessimistic if you are so inclined, and if you are an optimist you are all right anyhow on general principles.

THERE is no truth in the report circulated last week that Chickering Hall, New York, was to be torn down this spring to make way for a modern structure of vast height. The rumor went so far as to assert that a contractor had already secured the contract for the work of demolition. Once and for all let it be understood that Chickering & Sons have a six years' lease yet on the premises, and in view of their outlay in refitting their warerooms last year they expect to stay the six years out, unless someone with an offer of a great bonus comes along, when such an offer would be considered.

Mr. Ferdinand Meyer, manager of the New York business of Chickering & Sons, received the report with a shrug of his shoulders while he said: "Now where do such reports come from? Ridiculous to think we are to move for six years yet. Someone must have confounded our premises with the report of a large department store to group in the rear of our building."

## NOTICE TO THE TRADE.

PIANO dealers throughout the country should take notice that there is no truth whatever in the statements made to them by a New York piano man who is engaged in making cheap \$75 boxes, and who in visiting the dealers claims that he is manufacturing pianos for other piano manufacturers. The story is an infamous slander, which may land this particular piano rogue in the State prison, where he belongs, anyhow, on his past word.

# THE FIRST ANNUAL INTERNATIONAL MUSIC TRADES' EXHIBITION

(FOR MANUFACTURERS AND IMPORTERS ONLY),

Royal Agricultural Hall, Islington, London,

FROM JUNE 14 TO JUNE 24, 1895.

BANKERS: LONDON AND MIDLAND BANK, Cornhill.

MANAGER: H. L. BENJAMIN.

COMMISSIONER FOR AMERICA: MR. E. LINDO.

PATRONS: W. O. CLOUGH, Esq., M. P., PRESIDENT; THE EARL OF LONSDALE, SIR ARTHUR SULLIVAN, SIR JOSEPH BARNBY, SIR AUGUSTUS HARRIS, SIGNOR PAOLO TOSTI, FREDERIC H. COWEN, Esq.; DR. E. H. TURPIN, HENRY IRVING, Esq.

## FISCHER.

### Impressions of a Great House.

THOSE who have had their eyes and hands upon the pianos of the firm of J. & C. Fischer, of New York, during the past years, say during the past five years, must have observed the rapid advancement in all the features of these musical instruments—first in the tone, then in the touch and finally in the general finish. In still later years they must have observed an originality in the case designs, a particular good taste in the selection of fancy woods and a great evolution in the direction of artistic work in both the uprights and the grands. Among dealers, agents, traveling men and musicians these strides toward progressive piano construction have all become recognized, and have enhanced the name and the value of the Fischer piano, have made it more prominent, have advanced its caste and have demonstrated that efforts toward an artistic goal will always find a proper reward.

It is seldom that the house itself calls any attention to these facts, for it believes in making the pianos themselves the most eloquent orators in their own behalf. To use the parlance of the day, to let the pianos "do their own talking." If there is any article of commerce or art in the modern day that does "its own talking" it is the piano. Although it may appear somewhat inimical to the interests of our own line of journalism, yet we are free to admit that a piano which is eloquent in its own behalf, a piano which speaks for itself, a piano which gives forth musical tone and which is provided with the mechanism through which this tone can be uttered—such a piano needs but little beyond its own qualifications to find recognition.

In the trade and profession this is a well-known phenomenon. We remember distinctly that shortly after the production of the later scales of Fischer pianos, it was said among all classes of people interested in the instrument, "Have you heard those Fischer pianos?" This question was asked everywhere; and why? Because the pianos themselves had forced the question. The pianos were the unconscious advocates of their own merits. And this is always the case; it is the inevitable result of the application of proper laws to the construction of musical instruments. It is analogous to the painting of a fine picture or the cutting of a piece of lapidary work.

It did not require much time nor any strenuous efforts to place the instruments in large quantities. The Fischer house of necessity does all its transactions on a large scale, and soon the instruments of the modern calibre were sold in all parts of the country in such quantities as were consistent with the average condition of trade itself. And this reminds us that a large house like the Fischer firm is the best thermometer of trade and the best indication of trade conditions. It may be safely assumed that when the Fischer firm is active, trade itself is in a buoyant state, and that when the Fischers are quiet no healthy trade exists. This may, as we say, be safely assumed.

The large proportions of the business; the extensive trade connections; the fact that the Fischer house is in touch with most of the more formidable firms throughout the country, and the general sense and feeling of safety in the conservative security of its transactions and the healthy character of its com-

mercial and financial opinions—all these are manifestations that are accepted in trade circles as most valuable in seeking conclusions and deducting the proper reasons to guide us in our conduct of the piano trade.

If we add to these age, experience and a desire to be in the front rank of merchants, we find the reasons for the prestige of the house in the music industries of the country. There is no movement in the trade of any consequence which is not anticipated by this firm or of which it is not deemed worthy to be embraced, if not actually at least speculatively, and this constitutes the acknowledgment of its force and its influence. Despite this, however, Messrs. J. & C. Fischer are never known to make any theatrical demonstrations or give vent to a recognition of this flattering condition. The extensive business of the house is conducted in a modest, a dignified manner, free from any desire to overshadow others or to impose upon the trade the fact of its importance. This is left to the fact itself, and that is sufficient.

### WHO DOES IT?

IT has been universally admitted in the music trade of the country that the advertising issued by the Æolian Organ and Music Company ranks at the very top in quality and character. It has succeeded in arousing the attention of readers generally and the particular attention of those who make it a particular object to observe the tendency of advertising and the source whence it emanates. For it is of course known that in this science of advertising (and advertising is considered the latest science, the science with which the end of the century will be deeply identified) it is always an individual mind that reflects its own operations upon the printed paper; that while a firm is known to do the advertising, while a house is supposed to control its method or style of advertising or its mediums, yet in each successful instance it is one individual, one person who is the motive power, the momentum of the advertising, and its character is due to that person. Hence the growth of that modern professional man—the advertising or advertisement writer.

The man to whom the character and tone of the advertising of the Æolian is due is Mr. Harry B. Tremaine, a very young man, the son of Wm. B. Tremaine. His development constitutes one of the surprising features of the company's history, for it was entirely unexpected. A few years ago he began to make a study of the subject, and rapidly became fascinated with it, while its possibilities as a vehicle to bring commercial advantages to the company were quickly appreciated by him. Young Tremaine, however, discovered that an article such as the Æolian must be handled in the public prints in accordance with the high aims and purposes associated with an artistic production, and that artistic advertising only could be tolerated; that his appeal would have to be made to an intelligent public, a public that had culture and art instincts, and that hence his system of advertising must be planned upon a high intellectual level.

That this has been successfully accomplished is now known to all who follow the lines of advertising pursued in the various branches of the music line. There has been such a mass of elegant advertising launched by the Æolian Company during the past years that its collection would constitute a large volume. The character of the work has been in the nature of objective advertising. Mr. Tremaine has placed himself in the position of the reader, who is not supposed to know of the Æolian and its capacity, its features, its possibilities, what he knows of all these, and he has answered his own questions. In doing so he has without offense made the advertisements also educational in their nature. They constitute instructive essays on the nature of this remarkable instrument, whose tremendous resources are not even understood by most musicians to-day, who negligently imagine that it is a mechanical or automatic instrument, whereas it is the very opposite. Each Æolian can be individualized as much as the piano (and more), and this wonderful feature of the constructive principle of the Æolian is being constantly set forth in the choicest kind of phraseology by Mr. Tremaine's advertisement.

Furthermore, with the development of its literature, and this is altogether due to Mr. Tremaine, the resources of the instruments were anticipated; the advertisements themselves became a stimulus to the manufacturing department, which took its cue from the spirit and the essence of the advertisements to push ahead and exhaust all possibilities. Mr. Tremaine was always a little in advance of the accomplished results; his advertising always contained a reserved flavor of what was in store for those who chose to study the boundless musical and artistic chances which the Æolian offered to a musician who understood the science of experimenting.

And that is to-day one of the fascinating features of the study of the Æolian, viz., its unexplored charms and the ability to discover new effects, new combinations and hitherto unheard tonal characteristics.

No one understood this better than Mr. Tremaine, and one of the greatest difficulties he has had to contend with was to restrain his enthusiasm, which he could not dare to obtrude in his advertisements. He has had to hold himself in check constantly, for as a keen judge of human nature he knew that enthusiasm in an advertisement would be looked upon as a lack of cool judgment, and that would have seriously militated against it.

What the commercial value of his great services is estimated at we are not interested in. We suppose such a company as the Æolian fully appreciates the inestimable value of a man like Tremaine—for it is inestimable in dollars and cents. His work for the Æolian proves that he has a great career mapped out for him as it is, for there are very few men to-day who have demonstrated a greater ability in this line than H. B. Tremaine. If he were to enter other fields his work would have relatively the same value, and for that reason it has the greatest value for the Æolian.

IS THERE A  
"BEST" PIANO?

## Mason & Hamlin

Musically, the present Mason & Hamlin Piano is at least as good as any.

For standing in tune and for durability its improved and patented method of stringing renders it absolutely without a rival. Hence, is it too much to claim that, on the whole, the Mason & Hamlin Piano is superior to all others? We think not.

146 Boylston Street (opp. Common), Boston.

## NEEDED: SENSE OF HEARING.

"AFTER your tirades against the Knabe piano, what is your position now?" a friend of this paper asks us. Tirades? When the music critics of a dozen great papers published in a number of large cities unanimously give adverse criticisms upon the Knabe and agree with this paper, does that signify that all or any are engaged in a tirade? Are pianos—Knabe pianos—above and beyond criticism? Are criticisms criticisms only when they are favorable? If nothing against the Knabe piano is to be tolerated, it would signify that that make of pianos is too exalted for criticism. Is that so? Wherein, pray, is there anything in the interior construction of the present Knabe piano that differs from the construction of twenty years ago? Are not scales, material, manner of construction, &c., just the same to-day that they were twenty years ago? Have there been no improvements in twenty years in piano construction?

Moreover, do you play? Moreover again, have you ears? Can you not hear? When you attend a concert can you not tell what tone differences are and when tone is good or bad, no matter whether someone is singing or playing violin or piano?

Scene: Metropolitan Opera House. Time: last Thursday night, March 14. Occasion: Boston Symphony Orchestra. On the back of program a large advertisement of Wm. Knabe & Co., and consequently both the young lady and the gentleman took it for granted that when the piano on the stage was opened for the accompaniment of Miss Brema, the soloist of the evening, it was a Knabe. They sat far back.

The introductory chords were played, and she said, "Well, well, after all, those MUSICAL COURIER criticisms on the Knabe piano have had a beneficial effect; just listen to that excellent piano!" And he agreed, and both were pleased. The program ended with Mendelssohn's Midsummer Night's Dream Music, and below that last number appeared in small type, "Steinway pianos used at these concerts." The young man showed this to his companion, and both gasped. They had a proper sense of hearing.

Why should this paper say nothing when a poor piano is used at concerts and say something when a poor pianist plays at concerts? One criticism is called a tirade and the other is not so called. What is the difference? The poor pianist may be a poor man and the probability is that the poor piano is made by a rich man. Should the former be criticised and the latter not unless it be favorable?

Why call it a tirade, anyhow? Why not call the articles criticisms or critical editorials? Why tirades? Why assist in creating the impression that because an article appears in a music paper it necessarily must be corrupt in motive or unjust or prejudiced? Why degrade the musical profession and trade more than they already have been degraded by insinuating that they must be corrupt, for they cannot be pure and sustain a corrupt press? It must have powerful coadjutors among them to maintain itself in its corruption.

Don't you see, dear friend, that you are unjust and

you are so at the very moment you accuse us? You are a musician. Go forth and for your own sake, in order to learn something, to add to your knowledge, go and test Knabe pianos yourself. Test your own sense of hearing at the same time, for if you should be favorably impressed by the quality of their tone, it would be prima facie evidence that you have a defective ear.

## PROGRESS OF THE AUTOHARP.

## A New Factory to Be Constructed.

HAD someone dared prophesy a few years ago that the autoharp would reach such a state of development or enjoy such a wide popularity as it enjoys to-day that man would have been voted an imbecile, unless he could have foreseen the hands into which the autoharp was destined to fall.

The invention of the autoharp was similar to a great many other things. In its earliest state of development it was considered a toy, fit companion to the good little girl's imitation piano at which she would set her doll. The autoharp was then a toy in every sense of the word. It was sold by department stores from their musical counters, where it was shown, together with a great host of Stradivarius and Amati violins that sold for \$10 apiece, including case, rosin, bow and instruction book. The salesmen who disposed of autoharps in those days knew nothing of their musical possibilities. Perhaps this latter statement does injustice to autoharp salesmen of bygone days, for the reason that autoharps of eight and ten years ago had but little musical possibilities.

The instrument was of the three bar pattern, and was exceedingly limited in its capabilities. Besides the tone not being as good as it is to-day, the scale was not as free from imperfections, nor was the autoharp as well made or as ably represented. No one in the musical world thought of the autoharp or spoke of it except with contempt. In fact, it was worse than that, as few musicians knew there was such a musical instrument. Had anyone asked Scharwenka to look at one of these old three bar autoharps he would have felt insulted, and should he have perchance investigated one he would probably have felt worse insulted.

The autoharp of comparatively few years ago was a toy in every sense of the word, yet in it were the elements that progressive men have so wonderfully developed. The autoharp of ten years ago was a toy; to-day it is a musical instrument. The autoharp of ten years ago was looked on with contempt by musicians; to-day a great composer has written for it. Why?

The time was when all "mechanical instruments," as they were called, were looked on with contempt by anyone who had even the smallest amount of superficial knowledge of music. This fact or condition placed the autoharp in the same class as the hand organ and instruments of that ilk, and the commercial handling the autoharp was given did not lessen the prejudice that was so strong against a "mechanical instrument."

This continued up to three or four years ago, when Mr. Zimmerman, by better mechanical work and by further development of the musical possibilities of the autoharp forced the instrument into a place of recognition by the musical trade. Still it was to the large dealer in musical instruments but a good selling mechanical musical instrument. As it would sell, and as the margin of profit was con-

siderable, the instrument was tolerated and, finally, as the financial gains showed themselves, efforts were made in a desultory way to push it. Still no one ever thought of it as an instrument that would eventually win the recognition of musicians and for which musicians would write.

The next step in the progression of autoharp affairs was the acquisition of the Zimmerman autoharp by a stock company, headed by Alfred Dolge & Son, and the removal of the manufacturing plant from Philadelphia to Dolgeville. No sooner was the autoharp factory located in Dolgeville than the development of the artistic qualities of the autoharp began. Up there in the Adirondack mountains, where there was almost every part that enters into the construction of the instrument, and those component parts of the best possible grade, the incentive to develop the instrument was great.

The great strides in development have culminated in the present large size concert autoharp, an instrument of wonderful musical possibilities. The toy of a few years ago has become a musical instrument for which great musicians of the calibre of Scharwenka have written charming works and on which artists like Aldis J. Gerry play in such concerts as those given by Gilmore's Band. Musicians no longer speak slightly of the autoharp, and it has come to claim a place in the orchestra.

The popularity of the instrument is so enormous that already a larger factory is proposed and will be built when present plans are matured. And this in view of the artistic progression of the instrument, which was ten years ago looked on as a toy of the people of no musical attainment.

The commercial work done on the autoharp is only equaled by the artistic development of the instrument. Where a few years ago a dealer had two or three, all of them more or less covered with dust, that same dealer now has a large line, and there is no dust on them; there is no time for it to gather. Dealers like Lyon & Healy think nothing now of giving an order for 2,000 or 3,000 autoharps, and 500 letters a day is not considered a record breaking mail by the general selling agents, Alfred Dolge & Son. The autoharp business is growing, not only in numbers of instruments sold, but in financial returns. This needs a little explanation.

Formerly the popular instrument style was the little three bar one, and, while this instrument is increasing wonderfully in its popularity, the many returns from the large sized autoharps swell the aggregate of moneys received, thus increasing the financial value of the business. The great increase in orders for large sized and expensive autoharps shows the strides the instrument has made among musicians, as well as music loving people of wealth.

This has been brought about through the hearing of the

THE MAKING OF THE

Roth &amp; Engelhardt

Actions is under the direct supervision of F. Engelhardt, many years Action foreman for

Steinway &amp; Sons.

ROTH &amp; ENGELHARDT,

Office: 114 5th Ave., New York.  
Factory: St. Johnsville, N. Y.

\$100

RETAIL.

WAREROOMS:

1199 Broadway, New York.

Self-Playing Piano  
ATTACHMENT

FITTED TO

ANY PIANO.

AUTOMATON PIANO CO.,

Factory, 675 Hudson St., cor. 9th Ave. and 14th St.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering &amp; Sons.

Gildemeester &amp; Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway &amp; Sons.

Second Avenue and Twenty-first Street, New York.

autoharp in concert. It is a good commercial work of the most legitimate kind. Here is a sample of this work:

Gilmore's Band gives concerts in a great many towns of this country during the spring months. At all of these concerts Mr. Aldis J. Gerry plays solos on the autoharp, one of those solos being a minuet written for the autoharp by Scharwenka. The dealers are written to by Alfred Dolge & Son and invited to these concerts, and the whole thing carried through in the most systematic manner.

The result of this and similar work shows in an increase of orders from the section in which the band played last. Hardly anyone but would like an autoharp when he hears it at one of these concerts. The dealers are immediately asked to produce autoharps, and on their production autoharps are eagerly bought.

The autoharp of to-day is a stupendous success, and the end is not yet.

### "Possibilities of Piano Music."

THE A. B. Chase Company has just issued a vest pocket pamphlet bearing the above title, which is so excellently compiled as to be worthy of reproduction entire as it is given below:

THERE HAS BEEN MUSIC in the air ever since the morning stars sang together and all the sons of God shouted for joy. There is music in the spheres. Wherever there is harmony there is music. It may or may not be audible to the human ear. The ear recognizes sounds alone. Some detect no difference in tones, but the great majority enjoy music. The best music is only a mode of expressing harmonies that inspiration reveals to human consciousness.

The greatest musicians have always found the human voice and instruments made by human hands inadequate to express all their inspirations. What they could express have been wonderfully thrilling; what they would be were musical instruments more perfect, none can tell and few imagine.

MUSICAL INSTRUMENTS have been constructed from all kinds of material and in every conceivable form. But the leading ones may be classed under three general heads—reed, pipe and stringed; yet each subject to almost infinite modification. The highest representation of each class is found in the reed organ, the pipe organ, and the piano.

Organs, both reed and pipe, have been largely used for devotional music, and developed to express the loftiest emotions of the human soul in its aspirations heavenward. No tone so high or so low that a reed or pipe cannot reach it; no combination of harmonies so intricate or grand but some arrangement of keys or mechanical appliance was sought to compass it; until now the organ, by common consent, is acknowledged the king of musical instruments.

STRINGED INSTRUMENTS are used mostly to express emotional music; that pertaining to hope, fear, joy or sorrow. The harp and lyre date back to the earliest historic periods. Their use and general style has remained the same through the ages. The viol, another form, has made no improvement, if it has held its own, during the last two centuries. The piano, a comparatively new invention, has remained the same in all essential features during the century.

It has differed somewhat in form—grand, square or upright—but always with a single set of keys of six to seven octaves compass, with mechanism causing them to operate a single set of hammers striking a single set of strings; an arrangement more or less complicated to make the stroke hard or soft; a device to cut off the tone or to sustain it a few seconds longer; nothing more.

THE BEST PIANO MUSIC has been confined heretofore to that arranged with such simplicity that it could be executed by the use of two hands on a single set of seven octaves of keys, varied only by rapidity of action and delicacy of touch. It was always enjoyable, but had no great range of expression. True, with fine tone quality in the piano, and responsiveness in the action, even with these meagre appliances wonderful effects are sometimes produced by such masters of music as Beethoven, Rubinstein or Paderewski.

Yet this could be accomplished only after years of ceaseless exercise of fingers, hands and arms in attaining speed, precision of stroke, and delicacy of touch. The average pianist must be content in pleasing the ear with simpler melodies. They cannot move the masses with thrilling music of the highest order.

THE MANY HOURS, MONTHS AND YEARS of tiresome practice necessary to arrive at such wonderful perfection is perfectly appalling to any aspirant for musical honors as a pianist. Liszt begged for some mechanical device that would enable him to give better expression to the music that thrilled his being, seeking utterance. None came.

Finding the piano inadequate to meet his wants he finally turned to organ and orchestral music. A few abortive attempts have been made during the century, at different times, to obtain a greater range of expression by extra keyboards. But as no musician, with his two hands could use more than one set of keys at the same time, this afforded little relief and was soon abandoned.

Why more has not been done is one of the wonders of the nineteenth century. Truly, the piano, aspiring to be the

king of stringed musical instruments, is worthy of infinite improvement, like the organ.

THIS STATE OF THINGS could not always continue. For fifty years pianos were all made in the seaboard States. About a decade ago the West took a hand in the business. Now nearly one-half of the pianos are made west of the Blue Mountains. Western enterprise knows no limitations. Not content with making pianos on the same general scale and plan as their ancestors, they must seek for some change. The times were ripe for it.

The walls of prejudice which had given the East the monopoly on this business for half a century must be broken down. Someone must come to the front with an improvement that would forever establish their superiority. The A. B. Chase Company, securing all that had heretofore been attained in perfection of scale, tone and action quality, began experimenting in the direction of increased power and new possibilities of expression in piano music. Advanced musical culture demanded it. The demand must be met.

AT THE WORLD'S COLUMBIAN EXPOSITION in Chicago, to which the nations of the earth contributed their best productions, there was none that elicited more favorable consideration than the wonderful A. B. Chase pianos with octavo attachment. The Judges of Awards in this department, composed of celebrated piano manufacturers and musicians from both Europe and America, after giving the strongest possible testimonial to the intrinsic merits of these instruments added yet this significant award: "A new feature, deserving of the highest commendation, is the octavo pedal, for by means of it musical effects heretofore unattainable may now be gained."

This could be said of no other piano at this, the greatest exposition the world ever saw. It marked an important epoch in piano manufacture; an attainment of that which had heretofore been impossible, opening up new possibilities for the piano.

SINGLE OCTAVE PLAYING, only attained in perfection by the more skillful musicians, is now within the easy reach of any ordinary pianist; while double and triple octave playing, heretofore impossible, can now be executed with equal ease. Fortissimo passages, requiring the full force of both hands, may now be doubled in effect by simply pressing the octavo pedal; or the same effect may be obtained as heretofore with one-half the effort.

Delightful echoes, heretofore unattainable, may now be produced by simply pressing down the octavo pedal while the hands hold the notes in suspense. Thus a beautiful melody may be echoed back, loud or soft, at the will of the performer, while it is being played, to the great delight of the player and wonder of the listener. Had Liszt lived until now, his arrangement and enjoyment of piano music might have been infinitely more satisfactory to himself and others.

BEAUTIFUL HARMONICS may be obtained by holding down the octavo pedal and playing softly. This is entirely new, novel and enjoyable. Pipe organ effects are secured by selecting some sacred melody suitable for an organ voluntary, locking down the octavo pedal, then judiciously using the soft and loud or sustaining pedal in connection with the playing.

This is an interesting study, greatly enjoyed by lovers of sacred music. Nothing like it could heretofore be produced with a piano. Then there is the inimitable music box—the delicate trilling tremolo—the grand unison, when twelve to eighteen sets of strings are vibrating at once—the beat and after beat in such pieces as the anvil chorus—and many other surprising results attainable that we have not the space here to indicate.

THE A. B. CHASE COMPANY, in breaking the spell that so long held the development of the piano, has conferred a

greater blessing on piano music than it realizes, or the public can now appreciate. The octavo attachment is of itself a wonderful improvement, opening up new fields of rich harmonies, but beyond this it is the prophecy of still greater improvements that must follow. It may be many years before anything is developed more valuable. It is hard to conceive what can be more so. Yet the same was true when certain improvements were placed on organs, but new demands brought new inventions until perfection seems well-nigh attained. The same minds that pioneered this improvement on pianos may, with reason, be expected to lead in others when needed.

### FISCHER NEWS.

THE representation of the Fischer piano in Boston has been transferred from the O. Ditson Company to the Mason & Hamlin Company's retail department. This change is another indication of the broadening scope and tendency of the large piano firms, who are discovering more and more with each day the beneficial effects of co-operation. There is no reason why two such great houses as Mason & Hamlin and J. & C. Fischer should not join their issues on a mutual basis to secure mutual advantages.

The firm of W. C. Taylor, at Springfield, Mass., one of the brightest and most aggressive piano houses of New England, has just acquired the representation of the Fischer piano.

### Sterling Styles.

THE superb designs of cases illustrated in a full page advertisement of the Sterling Company, in this issue, demand more than the presentment of those illustrations. It is seldom that a piano concern so thoroughly grasps the trade situation and gets out such valuable cases as these illustrated styles, R and S. Take a look at them, and you will see what is meant by salable styles. What a dealer wants as much as any other thing is a case that is artistic. By artistic we mean in the broad sense that which has every part in harmony, so that the homogeneous whole is pleasing to every sense.

The Sterling Company has always been noted for building a piano that fitted the needs of the dealer, and these styles, R and S, reiterate their policy. The designs are simple and the whole scheme of architecture is so well carried out as to detail that these designs are a delight to the eye. It is no wonder that agents prize the Sterling business and that no one hears of an agent voluntarily relinquishing it.

### Walter D. Moses & Co.

THE above-named firm, whose intention to continue in business at Richmond, Va., was noticed in these columns several weeks ago, control now the sole agency for the Hardman piano in the States of Virginia and North Carolina, in addition to which they hold the representation of the Kimball and Smith and Barnes pianos, and the Kimball, Peloubet and Jardine pipe organs for the State of Virginia. The local papers are unstinted in their praise of their new store on Main street, opposite the post office, and some say it is among the finest in that section of the South.

—Olof Sundström, of the Boston house of the Æolian Organ and Music Company, left for the South on a business trip.

—Mr. Charles Jacob and his brother, C. Elbert Jacob, of the firm of Jacob Brothers, of New York, have entered into partnership with Frank E. Wellington, of Leominster, at which place they will manufacture piano cases under the firm name of the Wellington Piano Case Company.

## The Wonderful WEBER Tone

■ IS FOUND ONLY IN THE ■

WEBER



WEBER

■ PIANOS. ■

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK

## The First Annual International Music Trades' Exhibition.

(For Manufacturers only.)

ROYAL AGRICULTURAL HALL, ISLINGTON, LONDON.

(From June 13 to June 24, 1895.)

WE give below the latest particulars obtained of the first annual International Music Trades' Exhibition to be held in London, England. A preliminary story of the exhibition was printed in THE MUSICAL COURIER of February 20.

Patrons—W. O. Clough, Esq., M. P., president; The Earl of Lonsdale, Sir Arthur Sullivan, Sir Joseph Barnby, Sir Augustus Harris, Signor Paolo Tosti, Frederic H. Cowen, Esq., Dr. E. H. Turpin, Henry Irving, Esq.

Bankers—London and Midland Bank, Cornhill.

Solicitor—Arthur J. Benjamin, Esq., 23 Conduit street, W. Manager—H. L. Benjamin.

Committee—J. L. Lee and P. A. Asher.

Commissioner for France, Italy, Spain, Switzerland and Belgium—Signor G. Ambrosi.

Commissioners for Germany—Herr Oscar Neumann and Herr Felix Moses.

Secretary and Company's Offices—M. A. Frost, Broad Street House, London, E. C.

Résumé.—The management begs to supplement previous notices with the following particulars:

That the exhibition is of a totally different character to any which has been held in connection with the music trade, to which it is solely devoted, and that, although representations have been urged upon them to make the display of a general character, the organizers positively decline, and it will consist entirely of the exhibits stated on the adjoining page.

That the exhibition has been well supported by the trade, and numerous letters have been received from dealers stating that the exhibition will be supplying a long felt want, and complimenting the promoters on their enterprise.

The undertaking has the encouragement of the press at home and abroad, including, as well as all the representative music trade journals, such papers as the *Times*, *Daily Telegraph*, *Standard*, *Daily News*, *Daily Chronicle*, *Westminster Gazette*, *Observer*, *Stage*, *Era*, in fact all the important London as well as provincial dailies, and the press generally, three excerpts of which are given on adjoining page.

Your attention is called to a very beneficial factor (usual in all London trade exhibitions of recent years), namely, of holding the same for a period of ten days, thus minimizing the expense of exhibitors, limiting it in fact to little beyond the charge for space, and during which time, being a genuine trade exhibition, the amount of business transacted is every bit as great as though it were protracted over a lengthened period.

The Royal Agricultural Hall being the home of similar industrial trade exhibitions, and of vast dimensions, the locality chosen is particularly suitable.

The month of June has been decided upon as being the most advantageous, for while it is the height of the London season, the period of the year is a slack one with both manufacturers and dealers, and will enable the former to show their manufactures without inconvenience, and induce the dealers to spare the time necessary to visit the exhibition.

Great interest is being evidenced in the exhibition by the profession, as is shown by the list of noble, titled, and influential patrons, and the large number of letters wishing success which have been received.

The railway companies in most instances have agreed that in addition to running special trains they will advertise the posters of the exhibition in prominent positions at all their important stations.

The exhibition has already been considerably advertised, and is known undoubtedly to every dealer in the United Kingdom, and by reason of the notices and articles in the press, also to the public. There will be no relaxation in this respect, and the advertising will be continued until the conclusion of the show.

In addition to the invitations to the trade, profession, shippers, organists, bandmasters, &c., particulars have been forwarded to dealers in the colonies, in order that, either personally or through their agents, the exhibition shall be visited.

The sole photographic rights as regards the stands have been secured by Messrs. Howard & Jones, of Cullum street and Great Eastern street, London.

It has been arranged that an intermediate day shall be set apart for the purpose of holding a conference for the discussion of trade interests, to which all branches will be invited; this should prove of a valuable character, as it will tend to unite more closely the business relations of buyer and seller. It will afford the opportunity of passing resolutions connected with pressing trade matters, which may be received with more than ordinary attention by reason of the importance of the trade gathering. The management has set apart a minor hall for this purpose, but will take no part in the meeting.

To secure the attendance of a large number of the public, which is necessary in order that the various specialties of manufacturers may be known to them, a series of most attractive as well as original arrangements of a high class character are in course of organization.

The thorough manner in which the exhibition is being organized, the consideration which is given to even the smallest detail calculated to advance its interests, and also the large measure of support already received leave no room for doubting its entire success.

It is urged that those firms who have not already decided upon their stands will do so at an early date. It is the desire of the organizers that manufacturers in every branch of the trade should be strongly in evidence irrespective of the extent of their exhibit. The importance of this is obvious, as even at this initial stage the exhibition is undoubtedly to be considered as the most representative of its kind.

### To the American Music Trade:

The attached résumé has been forwarded to the English and foreign houses represented in London.

The dealers, shippers, &c., almost to an individual throughout the United Kingdom, will attend during the ten days, and absolute success is therefore guaranteed.

The opportunity of improving your business with English houses, or for introducing your goods, is offered you now for the first time at most trifling expense.

Exhibitors, large or small, will receive every assistance from the management, who are willing to constitute themselves agents for the exhibitors for a remuneration of 10 per cent. on the sales effected, and to save exhibitors the expense and trouble of coming over. Every exhibitor can then estimate in a moment what will be the extent of his total outlay.

In the advert that you desire to send over your goods without personally attending the exhibition, they must be consigned so as to reach London positively ten days before the date of the opening. The management will, on receipt of proper advice, arrange with the carriers this side that they shall be delivered at the hall on a certain day, and are prepared to arrange also for the fitting up of your stalls, and to see that everything is in order and properly displayed for the opening day. They will also use their best endeavors to introduce buyers, secure proper press notices, and in fact do everything possible to advance the interests of exhibitors who may be unable personally to attend.

A suitable space for exhibiting, say, six organs or pianos, can be acquired for the moderate sum of \$80, and measures 8 feet by 16 feet. It may be roughly estimated that the cost of fitting up an exhibit of this extent will be about one-third, or in the case of a large exhibit a smaller proportion of the amount charged for space.

The short duration of the exhibition is considered by the trade to be a very great feature in its favor, as it so considerably reduces the expenses. It is a big market, which all connected with the trade will attend, and at which a great amount of business will be transacted.

There is an increasing demand for American manufactured instruments, and the principal American firms having agents in London are exhibiting.

This exhibition is virtually a market for business, and will be of greater benefit than exhibitions from which a medal is the principal result.

The official catalogue is in course of preparation, and advertisements will be as far as possible interleaved with matter connected with the exhibition. The charge for such advertisements will be a minimum of \$6 for one-third of a page, or \$16 per whole page. It is necessary in order to be included in the catalogue that early application should be made, together with full particulars of your advertisement.

To secure good positions in the exhibition, it is absolutely necessary that applications should be made almost immediately.

Telegraph address:—"Promenade, London." The A. B. C. Code used.

### OBITUARY.

#### Robert Manning.

Robert Manning, of the firm of Goddard & Manning, the piano case makers, of Athol, Mass., died there on March 16, aged 52 years.

#### John H. Morey.

John H. Morey, one of the oldest dealers in the United States, died last week at Concord, N. H., where he had been in business since 1853.

### Change at Emerson's.

MR. F. J. BIRD, who came from Philadelphia to assume charge of the Emerson Piano Company's warerooms, is in charge there no longer. Mr. J. R. Heartpence is nominally in charge at present. The cause of Mr. Bird's exit was differences he had with the Emerson people on advertising and other matters.

A . . . .

Piano

- : Of many qualities
- : To attract the attention
- : Of dealers,
- : Particularly of such dealers
- : As can appreciate
- : The true value
- : Of tone and of touch
- : As judged from the point
- : Of view

Of the  
Expert.

- : Such a Piano is the

Brambach

- : Manufactured by

The  
Brambach  
Piano  
Company,

Of . . . .

Dolgeville, N. Y.

## PROSPECTUS OF THE

## Equitable Piano Company, Limited.

It is proposed to organize the above company on the following lines:

Capital.....\$50,000. 500 shares.....\$100 each.

To be domiciled in the city of New Orleans and do a wholesale and retail piano, organ, sheet music and musical merchandise business in the States of Louisiana, Mississippi and the adjacent portions of Alabama and Arkansas. To do business on the principle suggested by the title of the company, i. e., strictly "Equitable" to all concerned, giving best value possible at all times, and living up to all promises and contracts in a manner that will secure the confidence and goodwill of the public. It is proposed to handle only four or at most five different makes of pianos, of different grades, and a couple of organs with a full line of sheet music and musical merchandise.

It is proposed to place the capital stock as follows: \$20,000 to be issued payable in cash in four equal instalments at intervals of four months, the first instalment to be due and payable when the whole amount of the stock shall have been subscribed and the company ready to commence business; \$25,000 to be issued in part payment for merchandise, as follows: Each piano company whose instruments are handled to subscribe for a pro rata share of \$16,000, and each organ company for the same of \$4,000; \$5,000 to be issued among the various concerns that supply sheet music, &c., or in part payment for work done or material furnished. The said \$25,000 to be issued in the following manner: All merchandise purchased to be paid for one-half cash and one-half stock until stock to the full amount of the various subscriptions shall have been issued. The remaining \$5,000 to be issued in equal parts to A. G. Medine and F. O. Dunning in consideration of their services as promoters of the company.

The articles of incorporation shall provide that an annual

dividend of not exceeding 8 per cent. shall be declared and paid out of the net profits of the company for the first five years, and that the balance of the net profits, if any, shall be placed to the credit of a surplus fund, which fund shall be used, as it may become available, to redeem the stock that has been issued in payment of merchandise, and that no dividend of more than 8 per cent. shall be paid until all such stock shall have been redeemed. It shall be understood that all subscriptions to this stock shall be null and void unless all the stock is placed in the manner above provided.

For particulars address THE MUSICAL COURIER.

## Big Billiards.

THE victor at the Liederkrantz billiard tournee which has just closed was Mr. Charles H. Steinway. Mr. Steinway has as elegant a touch with the cue as Joseffy has with his fingers—each an artist in his way.

## List of Legitimate Piano Manufacturers in the United States.

(THIS IS A PARTIAL LIST ONLY AND WILL BE COMPLETED DURING THE COMING MONTHS.)

**APOLLO PIANO CO.**  
MANUFACTURERS OF  
**FINE PIANOS**  
IN 5 AND 7 OCTAVES  
ADDRESS, PRICES & CATALOGUE  
APOLLO PIANO CO. BLOOMSBURY NJ

**BAUER PIANOS.**

STRICTLY HIGHEST GRADE.

Dealers in want of a leader will do well to examine these instruments. Catalogue on application. Correspondence invited.

**JULIUS BAUER & CO.,**

Warerooms: 226 & 228 Wabash Ave.,  
Factory: 500, 502, 504 & 506 Clybourn Ave.,  
CHICAGO.

**BEHR BROS. & CO. PIANOS.**

Warerooms and Factory, 292-298 11th Ave. and 550 West 29th St.,

**NEW YORK.****THE BLASIUS PIANO CO.**

(INCORPORATED.)

CAPITAL, - - ONE MILLION DOLLARS.

**WOODBURY, N. J.**

**BOARDMAN & GRAY**—Manufactured by Boardman & Gray Piano Company, Albany, N. Y. (See advertisement.)

**BRADBURY**—Manufactured by Freeborn G. Smith, Brooklyn, N. Y. (See advertisement.)

**BRAMBACH**—Manufactured by Brambach Piano Company, Dolgeville, N. Y. (See occasional advertisement.)

**BRIGGS**—Manufactured by Briggs Piano Company, Boston. (See advertisement.)

**A. B. CHASE**—Manufactured by A. B. Chase Company, Norwalk, Ohio.

**CHASE BROTHERS**—Manufactured by Chase Brothers Piano Company, Muskegon, Mich. (See advertisement.)

**CHICKERING**—Manufactured by Chickering & Sons, Boston. (See advertisement.)

**CONOVER**—Manufactured by Conover Piano Company, Chicago. (See advertisement.)

**"CROWN"**—Manufactured by Geo. P. Bent, Chicago, Ill. (See advertisement.)

**DECKER BROTHERS**—Manufactured by Decker Brothers, New York.

**EMERSON**—Manufactured by Emerson Piano Company, Boston. (See advertisement.)

**ESTEY**—Manufactured by Estey Piano Company, New York.

**J. & C. FISCHER**—Manufactured by J. & C. Fischer, New York. (See advertisement.)

THE ELEGANT  
**Ern**  
**PIANOS & HARPS.**  
FACTORIES: SAGINAW, MICH.  
NEW CATALOGUE JUST ISSUED.  
ADDRESS **FRANK H. ERD.**

**FOSTER PIANOS.**

MANUFACTURED BY

**FOSTER & CO.,**

**ROCHESTER, N. Y.**

**GILDEMEESTER & KROEGER**—Manufactured by Gildemeester & Kroeger, New York. (See advertisement.)

**HALLET & DAVIS**—Manufactured by Hallet & Davis Piano Company, Boston, Mass. (See advertisement.)

**HARDMAN & LA GRASSA**—Manufactured by Hardman & La Grassa, New York. (See advertisement.)

**HAZELTON BROTHERS**—Manufactured by Hazelton Brothers, New York. (See advertisement.)

**HENNING**—Manufactured by Henning Piano Company, New York.

HIGH GRADE UPRIGHT PIANOS.

**HOUSE & DAVIS**  
PIANO CO.,  
—PIANO MANUFACTURERS,—  
160, 162 & 164 W. VAN BUREN ST.,  
CHICAGO, ILL.

**IVERS & POND**—Manufactured by Ivers & Pond Piano Company, Boston.

**THE JEWETT UPRIGHT PIANOS.**  
Illustrated Catalogue and Price List on application.

**JEWETT PIANO CO., Manufacturers,**  
LEOMINSTER, MASS

**KELLER BROTHERS**—Manufactured by Keller Brothers & Blight Company, Bridgeport, Conn.

**KIMBALL**—Manufactured by W. W. Kimball Company, Chicago, Ill.

**KNABE**—Manufactured by Wm. Knabe & Co., Baltimore, Md.

**KRANICH & BACH** Grand, Square and Upright  
PIANOS  
Received Highest Award at the United States Centennial Exhibition, 1876, and are admitted to be the most Celebrated Instruments of the Age. Guaranteed for five years. \$200 Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.  
Warerooms, 237 E. 23d Street.  
Factory, from 235 to 245 E. 23d St., New York.

**LUDWIG & CO.**—Manufactured by Ludwig & Co., New York. (See advertisement.)

**MASON & HAMLIN**—Manufactured by the Mason & Hamlin Company, Boston. (See advertisement.)

**MCCAMMON**—Manufactured by McCammon Piano Company, Oneonta, N. Y.

**MEHLIN**—Manufactured by Paul G. Mehlin & Sons, New York. (See advertisement.)

**MERRILL**—Manufactured by Merrill Piano Company, Boston. (See advertisement.)

**NEEDHAM**—Manufactured by Needham Piano and Organ Company, New York. (See advertisement.)

**NEWBY & EVANS**—Manufactured by Newby & Evans, New York. (See occasional advertisement.)

**NEW ENGLAND**—Manufactured by New England Piano Company, Boston. (See advertisement.)

**KURTZMAN**—Manufactured by C. Kurtzman & Co., Buffalo, N. Y. (See advertisement.)

**LINDEMAN**—Manufactured by Lindeman Piano Company, New York.

**MALCOLM LOVE PIANOS.**

A High Grade Piano, equal to any!

MANUFACTURED BY

**WATERLOO ORGAN CO., WATERLOO, N. Y.**

We invite correspondence from Dealers in localities where we are not represented.

**LUDWIG & CO.**—Manufactured by Ludwig & Co., New York. (See advertisement.)

**MARSHALL & WENDELL,**

1853. PIANOS. 1895.

Exquisite Tone! Durable Qualities!  
**ALBANY, N. Y.**

**MASON & HAMLIN**—Manufactured by the Mason & Hamlin Company, Boston. (See advertisement.)

**MCCAMMON**—Manufactured by McCammon Piano Company, Oneonta, N. Y.

**MEHLIN**—Manufactured by Paul G. Mehlin & Sons, New York. (See advertisement.)

**MERRILL**—Manufactured by Merrill Piano Company, Boston. (See advertisement.)

**NEEDHAM**—Manufactured by Needham Piano and Organ Company, New York. (See advertisement.)

**NEWBY & EVANS**—Manufactured by Newby & Evans, New York. (See occasional advertisement.)

**NEW ENGLAND**—Manufactured by New England Piano Company, Boston. (See advertisement.)

WE MANUFACTURE THE  
**POOLE & STUART**  
PIANOS.

Dealers will find them just what they want.

**5 Appleton St., BOSTON, MASS.**

**THE RUSSELL PIANO CO.,**

Succeeding Stark & Strack Piano Co.,

**171 & 173 S. Canal Street,**  
**CHICAGO, ILL.**

**ADAM SCHAAF,**  
MANUFACTURER OF PIANOS.

Factory: 398 & 400 West Monroe Street.

OFFICE AND SALESROOM:  
**276 WEST MADISON ST.,**  
**CHICAGO, ILL.**

**Schaff Bros. Co.**  
PIANOS.

Nos. 126 to 130 N. Union St., Chicago, Ill.

**SCHAEFFER**—Manufactured by Schaeffer Piano Company, Chicago.

**SCHIMMEL & NELSON**—Manufactured by Schimmel & Nelson Piano Company, Faribault, Minn. (See advertisement.)

**SHAW**—Manufactured by Shaw Piano Company, Erie, Pa.

**SHONINGER**—Manufactured by B. Shoninger Company, New Haven, Conn.

**The SINGER.**

THE BEST PIANO TO HANDLE.

—MADE BY—

**THE SINGER PIANO CO.,**

235 Wabash Avenue, CHICAGO, ILL.

**SMITH & BARNES PIANO CO.,**

MANUFACTURERS OF

**UPRIGHT PIANOS.**

FACTORY:

**471 CLYBOURN AVENUE, CHICAGO.**

SEND FOR OUR NEW CATALOGUE

**SMITH & NIXON**—Manufactured by Smith & Nixon, Chicago.

**SOHMER**—Manufactured by Sohmer & Co., New York. (See advertisement.)

**STARR**—Manufactured by Starr Piano Company, Richmond, Ind. (See advertisement.)

**STECK**—Manufactured by Geo. Steck & Co., New York. (See advertisement.)

THE CELEBRATED

**STEGE PIANOS**

Containing the Technophone Attachment.

**STEGE & CO.,**

Factories at Columbia Heights.

OFFICE AND WAREHOUSES:

Cor. Jackson St. and Wabash Ave., Chicago, Ill.

All mail should be sent to the office.

Send for Catalogue.

**STEINWAY**—Manufactured by Steinway & Sons, New York, London and Hamburg. (See advertisement.)

**STERLING**—Manufactured by the Sterling Company, Derby, Conn. (See advertisement.)

**STRICH & ZEIDLER**—Manufactured by Strich & Zeidler, New York. (See advertisement.)

**STUYVESANT**—Manufactured by Stuyvesant Piano Company, New York.

**VOSE**—Manufactured by Vose & Sons Piano Company, Boston.

**WEBER**—Manufactured by Weber Piano Company, New York. (See advertisement.)

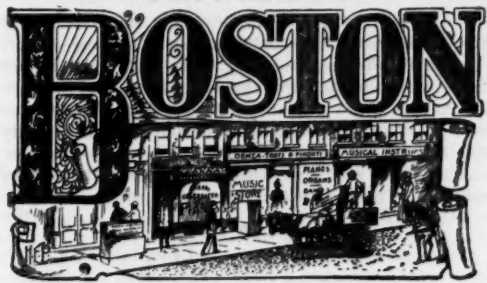
**WEBSTER**—Manufactured by Webster Piano Company, New York. (See advertisement.)

**WEGMAN**—Manufactured by Wegman Piano Company, Auburn, N. Y. (See advertisement.)

**WESER BROTHERS**—Manufactured by Weser Brothers, New York. (See advertisement.)

**WHEELLOCK**—Manufactured by Wm. E. Wheelock & Co., New York.

**WISSNER**—Manufactured by Otto Wissner, Brooklyn, N. Y. (See advertisement.)



BOSTON OFFICE THE MUSICAL COURIER,  
17 Beacon street, March 23, 1895.

REPORTS are so contradictory this week that it is difficult to say whether business as a whole is better or worse than it has been. From one I hear that everything shows great signs of improvement, wholesale and retail, while others confess that this has been the dullest week of a dull month. Perhaps a medium between the two might best express the state of affairs. Nothing can be said against the weather and its influence on business, for we have had but few March winds to contend with, and town meetings are happily over. There is an unusual amount of sickness, however, which has kept employers and employees at home for a few days, but the invalids are all reported to-day as improving.

The new parlor at Mason & Hamlin's is just opened to the public. The entire decoration and furnishing of the room was done by Jordan, Marsh & Co. The walls and ceilings are frescoed in French blue with an arabesque frieze in gold, the ceiling having musical instruments at the corners in delicate colors. The rug repeats these colors, while the curtains at the back of the room are a light terra cotta. The window draperies are soft, white lace, the room being kept in very light tones.

Mr. Edward P. Mason, who returned from Chicago this week, took a severe cold on the trip, and has been at home for several days. He is, however, expected to be at the office on Monday.

The agency of the Fischer piano has been transferred to Mason & Hamlin. They will shortly have on exhibition at their wareroom a complete line of these instruments.

This week Mason & Hamlin received a large order for their different instruments from Melbourne, Australia.

Mr. E. W. Furbush, of the Briggs Piano Company, is out of town again this week.

Mr. George G. Endicott (Chickering & Sons) is ill with diphtheria, but was reported late this afternoon as very comfortable, the attack, fortunately for him, being only a slight one.

Mr. C. C. Harvey heard late this afternoon that his cashier, Miss Warren, who has been very ill during the week, was slightly better.

Mr. Thos. F. Scanlan, of the New England Piano Company, is again at his desk feeling quite recovered from his recent illness. Mr. George T. McLaughlin is out of town.

Mr. Willard A. Vose, who has just returned from a successful business trip, found business here had been and continues to be very good. Their new styles are in great demand, and, while they do not brag about their veneers, they have some that are particularly handsome, both in mahogany and walnut. Mr. G. H. Guilford has improved so much that this morning he was out as far as the porch of his house.

Mr. S. A. Gould, of the Estey Company, will go to New York to attend the trade dinner next week.

No date has yet been arranged for the Boston trade dinner.

The business of putting in new machinery at the Ivers & Pond factory moves along slowly but surely.

Mr. J. N. Merrill has returned from the South bringing a severe cold with him.

Mr. F. G. Smith, Jr., came from Leominster this morning. He had been there visiting the case factory and found business in fine condition, the factory being behind in orders.

The Estey Company will not get into their new ware-rooms before April 1.

The fine picture of the late Colonel Moore in THE MUSICAL COURIER of the 20th inst. has attracted much attention and comment. It is told of Colonel Moore that he said he was more an American than men born in this country, for he was one by choice.

The new organ for the Christian Scientist Church, built by Farrand & Votey, of Detroit, was dedicated on Thursday evening. The front of the instrument extends nearly the whole of one side of the church, the architecture being made to harmonize with the interior of the church, the case being of curly birch in the Romanesque Renaissance style. It is a three manual instrument of the first magnitude, especially appointed and constructed for use in the accompaniment of congregational singing.

#### IN TOWN.

R. S. Howard, New York.  
Otto Wessell, New York.  
M. D. Fife, Manchester, N. H.  
F. G. Smith, Jr., Brooklyn, N. Y.  
A. B. Stevens, Lowell, Mass.

#### CHARGING TOO MUCH.

THIS paper always has maintained that it necessarily and obviously injures a piano to drive it up out of its class, and that all efforts to make it appear that a piano is higher in grade than it substantially is will react disastrously upon the maker.

The same rule applies to the dealer. A dealer will secure a large territorial representation for a given piano; will advertise it heavily; will popularize it and hold up its price high and higher and higher as its reputation increases. He will, in taking larger quantities each year as his trade develops, pull the wholesale price down lower. The manufacturer, honestly never proposing or intending to advance out of his grade, continues to make the piano as good as he has always made it and is making only a strictly legitimate profit, while the dealer in driving the piano up into a higher grade in his locality by advertising, pushing and booming it really makes exceptional profits out of it.

What will be the result? The dealer will, after a while, discover that he has not benefited himself by selling those particular instruments ahead of their position and grade. Instances will arise when he will not be able to refuse a small profit, and this will affect the standing of the piano. In times of panic and poor years following, as has been the case recently, the full effect will be felt, for he will be compelled to lower the fictitious prices. The piano will then be dead in his territory, and his reputation will be seriously affected. Even in good years he will be running dangerous risks in such a method, for a dispute or misunderstanding may arise between him and the manufacturer, and his successor may be the beneficiary of all the past advertising in a negative sense by selling the same piano at the legitimate rate.

There is nothing in the policy of driving pianos or organs out of their class into a higher one. The few temporary advantages which may be gained will be offset by the infraction of a principle and the punishment following from it.

#### The Wissner Upright.

##### Great Advances Made.

WHEN the Wissner baby grand piano was first produced and made such a signal success on its premier hearing in public, the competitors' cry was that it might be a good baby grand, but that did not stamp the Wissner upright as a good piano. The contention was all last year that the Wissner upright was not of as high a grade as the Wissner grand. This was based on the fact that Mr. Otto Wissner in years gone by made a cheap piano, and no consideration was given to the fact that the Wissner piano of a few years ago and the Wissner piano of 1894 was a totally different instrument.

When the Wissner concert grand came out last August and was used by Anton Seidl at his Brighton Beach concerts the same objections were urged against the Wissner upright pianos. In conversation it would be conceded that Mr. Wissner might produce a good concert grand, but it was urged that his uprights were not up to concert grand standards. All of this time there was work going on improving the upright pianos so as to place them on a comparative standard with the Wissner concert and baby grands.

Last Saturday the first lot of improved upright pianos was finished and inspected by a representative of THE MUSICAL COURIER, and the result of that inspection establishes the fact that Mr. Otto Wissner has done a great deal during the past year. There has hardly been a part of the piano that has not undergone the process of improvement.

The scale, in the first place, has been worked over, and certain modifications have brought it to a nearer state of perfection. This work necessitated some minor changes in the plate, which have been made. The actions in the new pianos are Bothner's, with an additional spring in them—the idea of Mr. Wissner. In this action the jack is slotted, a spring attached to the outer side of the heel of the jack, the vibrating end being secured by a cord through the slot cut in the jack to the action rail. This gives the heel of the jack an additional spring and increases the power of repetition. The ordinary spring under the heel of the jack can slip out, and this auxiliary spring would work the jack alone. The feel of this action is delightful, while no less an authority than Mme. Julie Rivè-King declares that the touch is like a grand and the repeating power as great.

The work on the scale is noticeable in the improved tone of the instrument, which is of splendid quality and of remarkable volume. Heavy chord work does not break this quality. In sustained passages the singing power is great. In short, the tonal quality is quite similar to that of the Wissner concert grand.

A fine quality of case work is now used in these improved Wissner uprights. There is no evidence of any shoddy or shiftless work apparent. The very best ivory is used on the keyboard, and the backs of these pianos are varnished and polished, with the molding running around the back the same as the front.

The Wissner new upright pianos are beauties of workmanship, and speak heartily for Mr. Wissner's work toward the limit of piano building.

#### Wissner Going to Newark, N. J.

SOME time ago it was announced that Mr. Otto Wissner would rent property in Newark and open a wareroom. Last week he signed a lease of the building Nos. 611 and 613 Broad street, and work will commence at once in fitting the building for Mr. Wissner's uses. On the ground floor will, of course, be the wareroom, while on the floor above will be a nice, cozy recital hall seating perhaps 600 persons—something Newark is in need of. Mr. Wissner will soon have a wareroom in New York city.



This is one of the . . .  
Latest Styles made by

**NEWMAN BROS. CO.,**

**CHICAGO, ILL.**

WRITE FOR CATALOGUE.



CHICAGO OFFICE OF  
THE MUSICAL COURIER, 226 Wabash Avenue,  
March 23, 1896.

**M**R. ALBERT WEBER, of the Weber Piano Company, of New York city, who was expected here last week, came in town Tuesday evening. Mr. Weber has been as far East as Sherbrooke, in the Province of Quebec, and has stopped at various places from there to this point. He goes from here as far West as San Francisco, and also as far South as New Orleans.

Mr. Weber represents the Weber business as picking up very decidedly, and expresses himself as very much pleased and gratified by the enthusiasm which is displayed by their various agents over their new line of grand pianos.

He thinks the new warerooms of the Manufacturers Piano Company in this city the handsomest that he has found yet, and we believe he will have difficulty in finding anything superior to them in this country. There are only a few things to be done yet to make this new establishment thoroughly irreproachable, and those things it is proposed to have done as soon as practicable.

The two piano parlors which were constructed from a portion of the second story wareroom are as elegant as they can be made. They are well lit, beautifully decorated, the floors are covered with superb rugs, and they are really so thoroughly attractive that it is now proposed to make two more parlors of the same description; then, with a partition made of fancy grille work running across the back part of the same wareroom, they will certainly have as perfect a place for the business as can be made.

In relation to the new concert grand piano, only one of which has so far been received in this city, it may be said that it has made a decided sensation, and the fame of its merits is attracting the other dealers and the best pianists of the city to an examination of it, one and all commending, after which one is not at all surprised at the unbounded enthusiasm which it excites in those people who are directly interested in it.

#### A. A. Fisher.

It is conceded that a man has a right to do business his own way as long as he does not infringe on the legal rights of others. This remark very aptly applies to Mr. A. A. Fisher, the hustler for the W. W. Kimball Company, who has, perhaps, received as much abuse and vituperation as any man in the trade. We were reminded of this by casually meeting Mr. Fisher in this city yesterday. He has recently returned from Ottumwa, Ia., where he had fair success—about the same, he says, as he had in Butte, Mon.

It is just possible that the dealers where Mr. Fisher has

been recently have taken the advice of THE MUSICAL COURIER to stop fighting him, a method which takes away half his power. A fight is just what Mr. Fisher is looking for; it gives him opportunities to advertise his business, and arouses the interest of the public as no other way could.

The city which fought him the hardest, Fort Wayne, Ind., was the scene of his greatest triumph. Mr. Fisher only remained in the city a few days, and will depart to-day for a new location in which to practice his original method of disposing of goods.

#### The Summy Company.

Mr. Clayton F. Summy returned to the city last evening. While East he spent nearly a week at the Chickering factory in Boston, examining into everything which could in any way interest him in his new vocation of piano dealer.

To-day he can be found in his new store at No. 220 Wabash avenue, where he is busy superintending the necessary changes.

While East Mr. Summy partially made arrangements with two other piano houses to handle their instruments. At the present time he says he does not wish to mention them, because the negotiations might fall through, but is willing to say that he will undoubtedly handle two other makes of pianos besides the Chickering.

#### Tuners Still Annoy Them.

Lyon & Healy still continue to be annoyed by piano tuners who represent themselves as being connected with the house. This is the last one heard from, and many will remember the name of the one party who is mentioned in the following telegram from Peoria, Ill., on Wednesday last. The answer follows the inquiry:

To Lyon & Healy, Chicago:

Two piano tuners claiming to represent you are working here, one named Calvin C. Taylor. Do you know them?

C. A. W. FASH, Chief of Police.

C. A. W. Fash, Chief of Police, Peoria, Ill.:

Don't know Taylor. Do not employ tuners who solicit work. Have all the tuning we can attend to in Chicago and vicinity.

LYON & HEALY.

#### House & Davis Are Moving.

The House & Davis Piano Company write us that they have begun to move into their new factory at Desplaines, one of our nearby suburbs, but have been delayed on account of the frozen ground, which has prevented putting in the necessary railroad switch, without which the heaviest machinery cannot be delivered. They also announce that they have machinery of the latest and best kind and propose turning out an excellent instrument. They think the first of April will see them duly installed in their new plant.

#### The Ellington.

A dealer writes to ask about the Ellington piano. We answer that the Ellington piano is manufactured by the Ellington Piano Company, of Cincinnati, an incorporated concern, which makes the instrument as legitimate as though it were made by John Smith and had John Smith's name on it.

#### Norris & Hyde.

The first stockholders' meeting of Norris & Hyde will take place the 29th of this month in this city, when a board of directors will be elected. The meeting of the board of directors will take place about April 1, at which officers will be elected.

#### N. J. Haines in Town.

Mr. N. J. Haines, the veteran piano manufacturer of New York, was unexpectedly met at the store of Mr. Thomas Floyd-Jones one day this week. Mr. Haines simply said he would pay all his debts in full, and was positive that out of the proceeds of the sale of the Haines factory, which he considers a more valuable piece of property than it ever was before, he will receive a goodly sum, which will be sufficient to supply him with all necessary comforts. This is what Mr. Haines says.

#### Sterling in Chicago.

One of the chief salesmen of the Lyon, Potter & Co. concern casually remarked a day or two since in our presence that the Sterling piano was becoming a prime favorite with all the people in the house; that a great many were being disposed of; that the styles were pleasing, the finish was good; it gave good satisfaction; was pleasing to the ear, and in short was one of the easiest selling instruments he had ever sold.

#### From Freyer & Bradley Company.

Mr. H. D. Cable is getting most satisfactory accounts relative to the purchase of the business of the Miles & Stiff Company by the Freyer & Bradley Company, of Atlanta, Ga.

Mr. W. Crocker, the manager, says that the deal will advance the interest of the house fully as much as could be accomplished in two years under their old conditions.

#### Mr. Rapp's Predicament.

Mr. J. K. Rapp is a young and popular salesman with Messrs. Steger & Co. He lives on the West Side, and next door lives or did live a prominent politician by the name of J. Rapp. The latter has just died, which has given rise to some unpleasant complications for J. K. Rapp, whose friends have been disturbed by the announcement, and who have in turn been disturbing Mr. Rapp's equanimity by inquiring at the store when his funeral will take place.

Mr. Rapp, while regretting the demise of the other Mr. Rapp, is happy to announce that he is still in the land of the living and attending to business at the old stand.

#### Kimball Ads.

Cut  
of  
Piano.

EVERY COMPONENT PART  
of a  
KIMBALL PIANO

Is made in our own factories under the supervision  
of experts in their respective branches and under  
the most economical conditions.

RESULT—Every instrument bearing the name  
of KIMBALL represents the practical realization  
of the most approved ideas in scientific pianomak-  
ing.

EASY PAYMENTS, ONE PRICE, PLAIN  
FIGURES.

W. W. KIMBALL CO.,  
Makers,  
Wabash av., near Jackson st.

This is the way the W. W. Kimball Company is now advertising its business in this city. If this is not a dignified way of doing it, how shall it be done?

#### Business Here.

We get encouraging reports about business from the different commercial papers, more encouraging we think.

# The KURTZMAN



is made at Buffalo, N. Y., midway between the East and the West, and in the centre of one of the largest Piano consuming districts of the country. Because of our location we are able to talk to you on the matter of freights.

Isn't that an item worth investigating?

E. KURTZMAN & CO., BUFFALO, N. Y.



because made on a very conservative basis. We have also spoken to quite a number of good business men who also think they see in the future a much better condition of business.

It must, however, be acknowledged that the retail business in this city is exceedingly dull, but it must not be thought by that statement that nothing is being done. There is some retail business, but one might say that there is just enough of it to make everybody wish for more.

If it is true, and we have no reason to doubt it, that general business is improving, there is only the old explanation to fall back upon in relation to the dullness of the music trade, and that is, being to the majority of people a luxury, pure and simple, it would be the last to feel a recuperation.

#### Shoninger.

The B. Shoninger Company is offering special discounts on any of the instruments in the warerooms before removal, which will be on May 1.

This is one of the legitimate removal sales, as the company desires to put in as near a complete new, fresh stock of goods as they can in their new warerooms, but this fact does not indicate at all that the goods in the present warerooms are not new pianos. The special bargains, which are being offered, relate more particularly to second-hand instruments.

#### Rintelman.

The Rintelman Piano Company has had a very excellent retail trade recently. On Thursday of this week the company disposed of three expensive Kranich & Bach upright pianos and one of the small grands. The old store at 580 North Clark street, in which the Rintelman Piano Company only had a few empty boxes, was again visited by a flood. It will be remembered that it has already been reported that the stock was removed at the time of the last flood to 568 North Clark street, where they still are.

#### Elbe Souvenirs.

Lyon & Healy are displaying in one of their show windows some water-soaked documents that were mailed to them from Europe, went down with the Elbe and were recovered and forwarded to them.

#### The Last Incorporation.

A. REED & SONS, CHICAGO; CAPITAL stock, \$100,000; incorporators, Alanson H. Reed, John W. Reed and Robert C. Reed.

Messrs. Reed & Sons have been negotiating with a gentleman of ample means, and it is now very probable that additional capital will be put into this concern. No names can be mentioned at present, as, strictly speaking, the deal has not been completed. We can only say that it is very probable.

#### Personals.

Mr. J. P. Simmons, of Louisville, Ky., has been making a brief visit to the city, attending a meeting of the officers of the Elks, he being the secretary of the Louisville lodge. He represents business as being fair, which, under existing circumstances, ought to be considered good.

Mr. Geo. T. Link, of the Schaff Brothers Company, is taking a slightly pessimistic view of affairs. He says business is slow, and that he is inclined to disbelieve anybody who says to the contrary. In his blunt way he added that only new men and old liars are telling a different story.

Mr. Harry J. Raymore, of the Shaw Piano Company, of

Erie, Pa., while here recently made arrangements by which his new house, which has just been established in the city of Detroit, will handle the Singer piano, made in this city by the Singer Piano Company. The two instruments now handled by that concern, the Shaw and the Singer, make an excellent combination and ought to come pretty near meeting the requirements of their various customers. Mr. Raymore says that business is not so bad; that his company had orders for 32 pianos last week. He left here for a trip North, and when last heard from was in Watertown, Wis.

Mr. D. D. Luxton, of Luxton & Black, of Buffalo, N. Y., has been a recent visitor here. He represents Buffalo as being an excellent locality to do business in, and says, although they only started last November, that they have sold a great many Colby pianos, and mentioned the number, which is really astonishing. Some new moves are contemplated by this young house, in the way of enlargement of wareroom quarters, and perhaps the addition of one or two more makes of pianos.

Mr. H. A. Stone, who has been recently representing the Kimball goods in Vandalia, takes a road position with the W. W. Kimball Company. His territory will consist of about two-thirds of the State of Illinois—the southern portion of the State.

Mr. Geo. Rohlfing, son of Mr. Wm. Rohlfing, of Milwaukee, has been in the city this week, principally for the purpose of taking in the operatic performances now taking place here.

Mr. Frederick C. Stierlin, of the Thiebes-Stierlin Music Company, of St. Louis, Mo., who was here for several days recently, returned to that city on Thursday. Mr. Stierlin states that they are handling the Hazelton, the Briggs, the Brambach and the Jewett pianos, and that it is a surprise even to himself the amount of business which they have done, and which is still continuing to be done by them.

Mr. Drumheller, we understand, has opened a store in St. Louis, Mo., for the sale of the Schomacker and Kroeger pianos.

Mr. Thomas Floyd-Jones expects to leave Chicago for New York about April 10, and be connected with the new concern of Haines Brothers, which concern he says will try and make arrangements to occupy the old factory of the old concern of Haines Brothers, but failing in that will occupy a factory which they are already looking at not far removed from the old one. He also says that the new concern has received already considerable numbers of orders for instruments.

Young Mr. Krell, of Cincinnati, representing the Krell Piano Company, who has been as far West as Denver, stopped in the city a brief period, and remarked that business is so bad he had to give up his trip.

Mr. E. A. Potter returned from his Southern and Eastern trip last Sunday, entirely recovered from his recent indisposition. In relation to business Mr. Potter says that whoever looks for a great revival of business in the next two years will, in his opinion, be disappointed, though at the same time he qualifies this remark by saying that the concern of Lyon, Potter & Co. is doing very well at present, selling quite a number of instruments, though they might do more.

Mr. Jos. Shoninger, who is now East on his annual trip to New Haven and New York, is expected back on Monday.

Mr. Leon A. Strauss, a very popular young violinist, of this city, intends opening a music store in the new Shon-

inger warerooms at 267 and 269 Wabash avenue. He goes to New York to-day to arrange for his stock of goods. He has many friends among the musicians of this city, and will stand an excellent chance of doing a satisfactory business.

Mr. E. S. Conway left this city for Pass Christian, Miss., yesterday. He will be back the fore part of the week. This leaves the W. W. Kimball Company temporarily in charge of Mr. Curtis Kimball, a rising young man in this establishment.

Mr. H. M. Cable returned from the East the fore part of the week and has assumed his busy position in the house. Mr. F. S. Cable, who has scarcely had a vacation for several years and who has been a very efficient assistant to Mr. H. D. Cable, left Wednesday for the South. He will be gone somewhere in the neighborhood of a month or six weeks, and before his return will make a full tour of the Pacific Coast.

Gen. Julius J. Estey, Brattleboro, Vt., has been a visitor to the city this week, and has been making the rounds of the trade accompanied by Mr. I. N. Camp, Mr. E. M. Read, of St. Louis, Mo., and Mr. Strong.

Mr. W. B. Price has left his position with the W. W. Kimball Company. This is previous to the time set for his retiring, and is by the courtesy of the Kimball Company, who think highly of him and propose to give him a little vacation themselves before he assumes his coming arduous duty with the Chicago Cottage Organ Company. This will give Mr. Price about three weeks' vacation, and in the mean time, as he has become an enthusiastic bicyclist, he will probably amuse himself by viewing the rural districts of the city, and he may take a trip elsewhere.

Mr. Frank T. Williams, of Sioux Falls, S. D., one of the solid substantial Kimball agents, is visiting the house here. He reports that business in his neighborhood is not worth speaking of in consequence of the last year's drought, but he is holding his own.

Mr. Leander Fisher leaves the city on Tuesday next to assume his new position with the Whitney & Currier Company, of Toledo, Ohio.

Mr. J. K. M. Gill, the resident manager for the Mason & Hamlin Company, has gone to Kansas City for a brief business visit.

#### Blue Felt.

ALFRED DOLGE & SON sent several heavy invoices of blue felt to Hamburg, Stuttgart and Copenhagen last week. Blue felt is going all over the world and its merits are being universally admitted. A child can see the difference in felt with and without the coney hair coating, and anyone can see that it is more sensible to set a sensitive musical string in vibration with a soft, silky substance than with a hard, almost raspy one.

An old trick of pianists to damn a piano is to depress the pedal, thus raising the dampers, strike a chord and then while the keys are held down allow the dampers to come down enough to be caught with the vibrating string, thus giving forth a buzzing or returning sound. There is danger of this in poor pedal work, but with dampers made of blue felt it is eliminated to a marked degree, the felt being soft and silky, the vibration of the string is stilled instantly, and though the damper be not let fully down, the felt, being silky has nothing in it to rasp the string and cause it to give out a garrish sound.

Blue felt is a wonderful success.

# THERE IS A PIANO

Made in Leominster, Mass., that is attracting the attention of progressive dealers, because it is just such an instrument as they have been looking for—inasmuch as it combines a lot of good qualities, with a price that makes it possible to sell at a reasonable figure and yet yield a good profit. We have something interesting to tell to everyone who writes to us.



## The Jewett Piano Co.,

Leominster, Mass.

## Mr. Currier in Mexico.

MEXICO CITY, Mex., March 13, 1895.

Editors *The Musical Courier*:

ONE can scarcely imagine that while the blizzard of March 3 and 4 in Michigan and Ohio is raging, in this land of the Montezumas a scorching sun makes exercise for those clothed in the usual habiliments of citizens of the Middle States almost unendurable, if at all possible; but such is the case. The climate of Mexico, south of the Tropic of Cancer on the high plato, or mesa, as the Mexicans call it, in March from 10 in the morning until sunset is like that of New York State in June and July, while in the latitude of Tampico and Vera Cruz it is much hotter than I ever experienced in any portion of the United States.

This country of Mexico, with all its variety of scenery and peculiar people, is very interesting, and one needs to spend more time than I have yet done to be fully informed upon the subject of political economy and the various industries carried on by the natives as well as foreigners. The lack of fuel and water is the greatest obstacle in the development of this—you might say—the oldest country in North America.

There are no forests like those of the United States, no native coal, and consequently industries which require steam power must be operated at great disadvantage, if at all. In consequence of this lack of cheap fuel, smoking chimneys and the hum of machinery are conspicuous by their absence. All kinds of industries—if they may be dignified by that name—are carried on in the most primitive manner.

Commodities of almost all kinds are carried from one place to another on the backs of men, women and burros. Imagine donkeys laden with lumber, stone, bricks, hay, vegetables, dirt for road building, &c. The natives go about half clad (the children, many of them, entirely nude), either with bare feet or wearing sandals, which consist of pieces of sole leather lashed to the bottom of each foot.

These Mexican Indians, for such are a large portion of all the inhabitants, farm, mine, build railroads and perform nearly all the manual labor performed in this country. They are contented and apparently happy.

I visited the old established music house of A. Wagner & Levien, Mexico, Calle de Zulita, 14, which has a branch house in Pueblo, at which place I also called, and from Messrs. Louis Rubke and Carlos Schiefer, in charge of the store in Mexico City, I learned some of the drawbacks of the trade in this republic.

They handle the pianos of Steinway & Sons, New York; Mason & Hamlin, Boston, Bechstein, Roenisch, Schiedmayer, Rachals and Rosenkranz; pipe organs by E. F. Walcker, of Württemberg, Germany, and Æolians from New York. They carry a fine stock and do a large business in all the cities and towns throughout the republic.

The duties and taxes are enough to crush any ordinary enterprise. Besides an import duty of 50 cents a kilo (2 pounds), 5 per cent, ad valorem is also imposed, and a revenue duty on the amount of business each year. Each page of a ledger must be stamped, and also each bill of sale or other instrument in writing at eight-tenths per cent. If a sale is made in another state 5 to 10 per cent, additional is charged. All this added to \$2.85 per 100 lbs. freight and cost of rent, advertising, wages, &c., makes the sale of pianos in Mexico rather difficult.

The firm of A. Heuer & Co., Calle Cadena, sell American made pianos almost exclusively. Among them are Blasius, Sterling and others. The firm does a large business. The laws, I was informed, are not favorable to the seller, for a large portion of all goods of this class are sold on the instalment plan, and notwithstanding the obligations contain clauses that the title of the property is owned by the vendor until the debt be fully paid; the courts do not sustain this clause when an attempt is made to recover possession of the property thus sold in default of payment, and the vendor is often subjected to loss, for in many cases the piano after it is purchased is taken to the pawnshop and all the money possible is raised on it, and the only recourse the dealer has is to collect if he can from the original buyer, but he cannot touch the piano. The municipal pawnshop has a large number of pianos at all times for sale upon which small amounts have been advanced. There are but few pianos made in Mexico and those are of an inferior quality. Mr. Shiefer told me there were none made here; however, I was told by a teacher at San Luis Potosi there were pianos made in Mexico, but perhaps they are stencil affairs. I have as yet seen none; I saw a beautiful Blüthner grand in the bishop's palace at San Luis Potosi.

Mrs. Currier and I are with the Gates' tourists, traveling in a train consisting of the Pullman vestibuled dining car Continental, Pullman vestibuled compartment car Hungary, Pullman vestibuled sleeping cars Teutonic, Majestic, Japan, observation car Olympic.

The latter is provided with library, Boardman & Gray piano, barber shop and bath room. There are 80 tourists and a full train crew, consisting of Pullman conductor, steward, baggage master, four cooks, five table waiters, five porters and an interpreter. The train and its passengers attract much attention and we are treated royally everywhere. The itinerary closes at Toledo, Ohio, March

25, after visiting all the principal places in Mexico, Colorado Springs, Denver and Chicago. I have never known of a finer train to make such a tour, covering over 8,000 miles. Our party is a jolly as well as a musical one.

I have received copies of *THE MUSICAL COURIER* of February 27 and March 6, both excellent numbers. The bands in Mexico play well and we have enjoyed the music of several of them.

Yours,

W. H. CURRIER.

## About Mahogany.

PERHAPS the veneer that is most in mind at the present day for piano work is mahogany, and in this respect one of the best known dealers is Mr. J. Rayner, of New York and Chicago. It was at his office at the foot of Houston street that a representative of *THE MUSICAL COURIER* found some interesting facts relative to mahogany and other woods. Mr. Rayner's representative stated that the firm had recently received the second cargo of mahogany from Mexico since the beginning of the year.

"There is quite a story connected with mahogany importation," was the remark. "You know that the rains occur there in September, October, November and Decem-

where they are put afloat. On they go, down the streams to Laguna, and it sometimes takes eighteen months to get a log from the place of its nativity and down from Montereros to the Gulf-port town. There another difficulty meets the consignor, because every two or three weeks the northern storms arise, and they serve to beat back the vessels and keep them out of the port of Laguna.

"These vessels are from 250 to 500 tons each, and when loaded they sail for New York, and that passage requires from 22 to 40 days. We receive the logs squared, or minus the bark, these slabs being cut off by the natives. Some of the logs there measure 6 feet in diameter, and out of 100 mahogany logs not more than one or two cedar logs are found. There is something interesting to say about the draught animals down there, too. Oxen of course prevail, but horses and mules are also used. These animals are seldom ever shod, for the reason that when that is done there is a long, thin worm that works its course into the foot, eats away the flesh and causes it to rot and drop off."

"Is Mexico the only mahogany forest?"

"Practically, yes. There is the richest unexplored mahogany district down there in the world. At one time San Domingo mahogany was called for, but it is out of date. Some white mahogany grows in the Montereros district, but it is chiefly found further toward Central America."

"You deal in hard woods only?"

"You might say chiefly."

"What is the new wood—that most in demand?"

"Birch. It is cheaper than mahogany or cherry and carries a beautiful finish. Sycamore and cherry are mostly out of date."

"And the best maple comes from New York State?"

"By far the best."

"How about that splendid Michigan maple?"

"It is such a distance from the market that it cannot compete with New York maple."

## Freeborn G. Smith.

(CONTRIBUTED)

FREEBORN G. SMITH'S various factories are very busy. Mr. F. G. Smith, Jr., and Mr. C. H. Henning, superintendent of the Webster & Henning works, left for Mr. Smith's case factory, Leominster, Mass., last week to forward for the Henning orders for all the cases they could possibly get out.

Mr. Smith is in daily receipt of orders from his various houses and agents, and his factory warehouses look as though a cannon ball had gone through them. This is certainly very refreshing news to the trade; but when there is any business at all in the country astir Mr. Smith always catches the revival of business as quick as any other house in the trade, and he is just the man to spring to it and work for all it is worth.

The builders are busy forwarding his new factory in Washington, D. C., with Mr. Van Winkle on deck and in command, having the honor of superintending the first and pioneer piano factory in Washington, D. C.

The Board of Trade is high in its praise, and commends Mr. Smith for his forward movement, as he has taken first rank with his efficient lieutenant, Mr. Van Winkle, and today has the very élite of the music trade in Washington. Mr. Smith's various enterprises seem to have no bounds; he to-day owns the largest first-class case factory in this country or Europe, and not only makes all the cases for his own factories in New York, but also makes cases for various first-class manufacturing firms in New York and Boston.

With Mr. Smith's large capital, with such a practical piano-maker and business man combined, there seems to be no limit; his health is excellent. Mr. N. M. Crosby, his superintendent of agencies, started on his western tour among the trade a few days ago, and then will go to the Pacific Coast to establish agencies there. The Bradbury piano of to-day has no superior in point of workmanship and quality. The Bradbury baby grands stand among the very finest in quality of tone and workmanship. The Bradbury baby grand recently put upon the market, in point of workmanship and quality of tone, is magnificent. Mr. Smith thinks during the spring and summer that trade will be moderate, but thinks by fall that business will assume a more definite and solid condition, when all lines of trade will be good.

Mr. Smith informs us that, in addition to the Bradbury, Webster & Henning pianos, he contemplates making at his new factory another piano that will meet the great popular demand in price and quality.

—Mr. P. J. Gildemeester, of Gildemeester & Kroeger, has been ill for a week past.

—F. A. Teepe, of the Chicago Cottage Organ Company, visited the Berlin office of *THE MUSICAL COURIER* on March 9.


—Francis J. Bird is no longer with the New York branch of the Emerson Piano Company.

—Mr. J. A. Norris, of the Mason & Hamlin Company, was here on Saturday to receive Mrs. Norris, who arrived from Europe on that day from Europe. Mr. Norris left for the West on a business trip on Sunday night.

A FIRST-CLASS outside piano salesman wants position as such with reputable house. No objections to going out of New York city. Address "Salesman," *THE MUSICAL COURIER* office, New York city.

ESTABLISHED 1832.

**KELLER & BROS.**



**PIANOS**

PRE-EMINENT FOR QUALITY OF TONE

MANUFACTURED BY

**THE KELLER BROS. & BLIGHT CO.**

BRUCE AVE. EAST END, BRIDGEPORT, CONN.

SEND FOR CATALOGUE

ber and affect the shipment of mahogany in the section where it grows. The mahogany section is a strip of land—a great body of land—which lies about 400 to 500 miles southwest of Laguna, a town on the Gulf of Mexico. That part of Mexico is quite given up to half-breeds. There is a regular system in vogue. Ox carts start out from Laguna periodically with provisions, travel 50 miles to the interior and are met by relays, the provisions are shifted and carried inland another 50 miles, and so at last the food reaches the wood cutters.

"The country has never been explored beyond the 500 miles that I mentioned and the land is almost impassable at certain points. I mention this that you may more readily understand the difficulty experienced in getting the mahogany logs to Laguna. The cutters work every day felling trees, but they are obliged to wait until the autumn and winter rains shall have swollen the rills and larger streams before they get their logs on the way. Sometimes they are obliged to drag the logs with six to twelve oxen a distance of 15 miles, from the stumps to the rills,

## HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. LXXIV.

IN order to make this department as useful as possible, and to know that it is being made useful, correspondence is invited. If there are any questions about advertising which we can answer, we will be glad to do so. Advertisements sent in will be criticised and suggestions made for their improvement. In order that these ads. shall not go astray in the mails or among the mass of exchanges which come to this office, it is recommended that the advertisement be cut from the paper, marked with the name and date of issue and mailed to us under letter postage.

Another advertisement, which seems to treat the piano business in a businesslike way, is this one from Cleveland, Ohio. The piano ads. in Cleveland are generally very excellent, and as a whole are very much above the average. I have sometimes found things to criticise in the advertisements of the H. M. Brainard Company, but I believe that this one is as good as it could be made. It seems to tell

## Our Bargain Week

For February Will Open Monday,  
Feb. 18th, and Close Saturday,  
Feb. 23d. We Offer in this sale

1 large size Upright Piano, full scale,  
3 pedals, in Mahogany Case, at \$185

1 large size Upright Piano, full scale,  
3 pedals, Mahogany Case, at..... \$158

These Pianos are selected from our regular stock, and are fully warranted by us. Our January Sale created a genuine sensation, the Pianos offered being sold at once and the benefit received by us in way of advertising being far beyond our expectations. The public should bear in mind that these sales are BONA FIDE BARGAIN SALES, that the Pianos offered are limited to the number announced, and that these prices prevail for Bargain Week Only.

TERMS—CASH OR TIME.

The H. M. Brainard Co.,  
213-215 EUCLID AVENUE.

all there is to tell, except the name of the pianos. I cannot see why that should not be given. If the advertisement brings 100 people in the store all of these 100 people will have to see the name on the pianos, and if they chose could tell all of their friends. If it is all right for 100 people to know the name I don't see why it would not be right for all the readers of the paper to know it. If it is a bad thing it is a bad thing all the way through, and the

name ought to be erased entirely. If the advertiser is ashamed of the name I should think he would be ashamed to sell the pianos at all.

I wonder how long it will be before advertisers generally will understand that all advertising that is done, no matter how it is done, should be perfectly honest and truthful! That's the first thing that any advertiser ought to learn. It does not mean "pretty near" honest or "pretty near" truthful. It means that every statement in advertising should be absolutely true. Overstatement should be shunned as if it was a pestilence. Equivocation is only a little bit better than misrepresentation. The nearer you can tell people just what you have to sell and how you are going to sell it the better the advertisement will be.

The Brainard Company says: "These pianos are selected from our regular stock and are fully warranted by us." That being the case I do not see why the name of the pianos need be withheld. It doesn't make any difference whether it is a well-known name or not. There are a great many very excellent pianos whose names are not well known because of the lack of enterprise on the part of their makers. The mere fact that the dealers give the name of the pianos, no matter what the name is, gives the idea that they consider the name of some importance at least.

Speaking of the plain price—one price idea—here is an ad. which meets my unqualified approval:

## NOT BECAUSE WE SAY SO.

What we say doesn't make this store a good place to buy pianos. We are only historians. We only recite the facts. This was a good store before the present young generation was born.

What we tell in our advertisements is only what we see in the store itself. Everything is done here to make the prices as low as possible on the highest grade pianos that money will buy. Every piano is marked in plain figures and there is only one price on each.

Do you know that this is the only "one price" piano store in Jersey? Queer, isn't it?

It's too bad you haven't heard the Symphony yet, but it isn't too late. Come any time—yes, bring your friends, too.

S. D. Lauter Co.,

657-659 Broad Street,  
NEWARK, N. J.

This paragraph, from a recent advertisement of Hayden Brothers' Omaha department store, seems to show that they are carrying on their piano department about the same as they would any other department.

I should think that such an announcement would have a tendency to fatigue the other dealers very much. The

paragraph occupies about 5 inches clear across the top of a page in the paper. It says:

## FREE TO SLASH PIANO PRICES.

We make no agreement with the manufacturers binding ourselves to sell their pianos at their music dealer prices, but we are free to slash prices on all the world renowned pianos. We are headquarters for the Chickering, Steinway, Knabe, Decker Brothers and all other makes of known repute. We sell more pianos than any five music houses in the West, and we sell them at the lowest price you ever heard of—new pianos direct from the factory—some pianos as low as \$50. Pianos moved, pianos repaired and pianos rented.

This matter is followed with a list of sheet music and similar musical merchandise, and everything is quoted as "away below music dealers' prices."

## Karl Fink III.

IN a letter received by Mr. L. Cavalli, of Alfred Dolge & Son, Mr. Karl Fink states that he is not enjoying Bermuda as well as he might, on account of ill health most of the time. This may be a fact or it may be the first instalment of a new Karl Fink joke. Just think of the reputation of a joker! No one is sure when they are serious, and Mr. Cavalli would hardly believe it was true did Mr. Fink himself write that he was dead.

Mr. Fink will return from Bermuda the latter part of this week or the first of next. With him will come Mr. Louis P. Bach, of Kranich & Bach, as well as the ladies of the party. The Bermuda trip has been an enjoyable one, excepting the worry caused by the indisposition of Mr. Karl Fink.

## A Hustler.

MR. JAMES L. FORD says in his clever work entitled "The Literary Shop:"

"Personally I have a profound faith in American hustlers. To me the term hustling is synonymous with those which describe cable laying, bridge building and material progress of every kind, and when hustlers go into a business it is time to be on the outlook for a change in old methods."

If Mr. Ford had Mr. Geo. P. Bent, of Chicago, in mind he drew a good picture of him; if not it is a good picture just the same. The business of making pianos and organs is an acquired one to Mr. Bent, yet he went at the work of building a "Crown" establishment in so true an American hustling style only a few years ago that the impetus he has acquired has pushed the "Crown" instruments to the front in such a fashion that the old factory is not large enough, and a new and very large one is in course of construction. And it is a dead sure thing that there is no idling among the workmen erecting that building.

Mr. Bent is around attending to business whenever it needs to be attended to. Even on this trip South for recreation, on which Mr. Bent is now, he will do business. Men gifted with the nervous temperament of Mr. Bent cannot rest and cannot help doing business. All honor to them, for it is this class that rapidly build great institutions.

There is only one thing that can get ahead of Mr. Bent in hustling, that being his watch; though if Mr. Bent could dispense with sleep he would beat it all hollow. Therein the watch has the advantage.

## CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier  
are found only in the "CROWN" Pianos.

THE MOST BEAUTIFUL AND WONDERFUL  
EFFECTS CAN BE PRODUCED WITH  
THIS ATTACHMENT.

IT IS MOST HIGHLY INDORSED BY THE  
BEST MUSICIANS WHO HAVE  
HEARD AND TRIED IT.

Call for Catalogue.

Agents Wanted in all Unoccupied Territory.

MADE AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT, 323 to 333 SO. CANAL STREET,  
CHICAGO.

# KRANICH & BACH



# Pianos.



OFFICE AND WAREROOMS: 235-237 EAST 23d STREET,  
FACTORY: 233-245 EAST 23d STREET,

NEW YORK CITY.



STYLE R

# The STERLING PIANOS

FACTORIES  
DERBY  
CONN.



STYLE S

S. STERLING 299 Broadway N.Y.

## A FEW PLAIN FACTS ABOUT THE NEW ENGLAND PIANOS.

**THE TONE** is rich, sonorous, clear, firm and even, and contains an exquisite singing and sympathetic character throughout the entire scale.

**THE TOUCH** is instantaneous, the slightest depression of the keys producing a response, the most rapid movements being repeated with absolute precision.

**THE MECHANISM** is the most perfect, and so simple as to require little or no attention.

**THE MATERIALS** are the best and most suitable in every department.

**THE WORKMANSHIP.**—In the construction of the NEW ENGLAND PIANO only the highest skilled labor is employed; the result is shown in the perfect finish of every part.

**THE DURABILITY** of the NEW ENGLAND PIANOS is unquestioned.

**THE REPUTATION** of the NEW ENGLAND PIANOS is steadily on the increase. They have acquired an enviable reputation throughout the world and are sold entirely on their merits.

**NEW  
ENGLAND  
PIANOS  
... ARE ...  
POPULAR.**

## A FEW ADVANTAGES CONTAINED IN THE NEW ENGLAND PIANOS.

Increased Leverage,

Extension Bass Bridge,

Nickel Plated Continuous Hinges,

Nickel Plated Action Brackets,

Mouse-Proof Cases,

Extra Heavy Hammers,

Compressed Hammers,

Veneered Wrist Plank,

Noiseless Pedal Action,

Double Veneered Cases,

Scientific Ribbing of Sounding Boards,

Direct Draft to Strings,

And the NEW ENGLAND "Soft Stop."

Full Metal Plate,

Improved Music Desk,

Perfected Scale,

Adjustable Action Brackets,

Nickel Plated Hammer Rail,

Increased Tone,

New and Original Design of Cases, presenting the greatest variety offered by any manufacturer in the country.

It is unnecessary to call the attention of the wide-awake dealer to the fact that the public taste has changed in the matter of pianos. The demand for the old-time, so-called rosewood finish piano is steadily diminishing. The popular piano of to-day is finished in the natural woods, and to meet the public's demands has been our constant aim. The result has been that our factories are running full time and orders are accumulating. If you are looking for a piano which will meet the requirements of the purchasing public and will enable you to secure a fair share of their patronage, it will pay you to investigate the merits of our productions. We are in the market for BUSINESS and shall be pleased to hear from you. Our interests should be mutual. Let us hear from you.

**OVER 60,000 NEW ENGLAND PIANOS MADE AND SOLD  
IS AN INDEX OF PUBLIC OPINION.**

Our factories located on George, Gerard and Howard Streets, Boston (Highlands), Mass., are the largest producing piano factories in the world, manufacturing the entire piano.

Boston warehouse, 200 Tremont Street, largest retail piano warehouse in America—seven floors devoted exclusively to our main offices and Boston retail business.

## NEW ENGLAND PIANO CO.,

*Main Offices: 200 TREMONT STREET, BOSTON, MASS.*

**WAREHOUSES:**

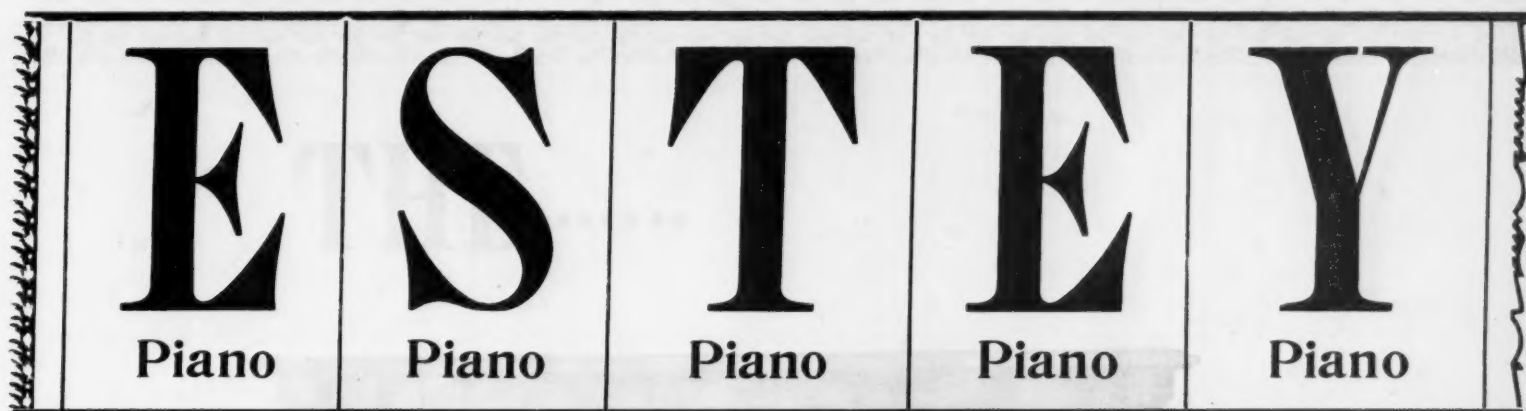
200 Tremont Street,  
BOSTON.

98 Fifth Avenue,  
NEW YORK.

262-264 Wabash Avenue,  
CHICAGO.

26, 28, 30 O'Farrell Street,  
SAN FRANCISCO.

Examine the NEW ENGLAND Piano of to-day if you are looking for a  
MODERN, UP-TO-DATE PIANO.



The Name "Estey" is of Great Value on a Piano.

FIRST—Because of its complete identification with musical instruments.

SECOND—Because of the high reputation it enjoys as a guarantee of all that is honorable and meritorious.

THIRD—Because of the fact that the Piano known as the "Estey" has of itself given the most complete satisfaction.



**Estey Piano Company,**  
**NEW YORK.**

LINCOLN AVE. AND SOUTHERN BOULEVARD.



## DESCRIPTION.

**STYLE 95. UPRIGHT GRAND.**

SAN DOMINGO MAHOGANY OR BLISTER WALNUT CASE.

Seven and one-third octaves, nicely finished hardwood back, double veneered hardwood swelled end case, improved full composite metal stringing frame, three strings to a note, three pedals, overstrung bass, patent repeating action with brass butt flanges, elaborate raised hand-carved panels and trusses, continuous hinges, ivory keys, polished solid ebony sharps, extra heavy steel bearing bar, patent damper blocks, plated mouse-proof pedals and guard, and our new improved music rest and fall.

Height, 4 feet 9 inches.

Length, 5 feet 8 inches.

Depth, 2 feet 3 inches.



THE .....



WISSNER

UPRIGHT  
PIANO,



Like the Wissner Grand,  
has received unqualified  
praise for its genuine  
merit. ....



If not represented

in your territory, address .....

**O. WISSNER,**

Wissner Hall, BROOKLYN, N. Y.

# Wonderful Effects in Piano Music.

Double Octave Playing,

Triple Octave Playing,

Echo Playing, loud or soft;

Double or Triple Echo Playing,

Double Arpeggio Running,

Harmonic Effects,

Pipe Organ Effects,

Double Movement Effects,

Octave Trilling Effects,

Perfect Anvil Chorus Effects,

Striking from 12 to 18 chords at once.

Can only be produced on the  
Wonderful

**A. B. CHASE**  
**PIANO**

With Octavo Attachment.

FULL DESCRIPTIVE CATALOGUES SENT FREE BY

**THE A. B. CHASE CO., . . . NORWALK, OHIO.**

# The Wonderful Weber Tone

IS FOUND ONLY IN THE

## WEBER PIANO.



**NEW D. PRICE, \$1,000.**

7 1-3 OCTAVES.

EBONY GRAND UPRIGHT.

*Height, 4 feet 9 inches ; Width, 5 feet ; Depth, 2 feet 4 1-2 inches.*

**EXTRA HANDSOME CASE.**

PANEL SIDES,

PATENT ACTION,

FULL AGRAFFE,

HAND CARVED LEGS,

CONTINUOUS HINGES,

POLISHED BACK,

THREE STRINGS,

SWING DESK,

SOSTENUTO PEDAL.

This Piano may be had in Walnut, Mahogany, Oak or Rosewood at an Advanced Price.

## WEBER PIANO COMPANY,

Warerooms, Fifth Ave., cor. 16th St., NEW YORK CITY.



# CHASE BROS. PIANO CO.,

MANUFACTURERS OF

## Grand and Upright Pianos.

MUSKEGON, MICH.

CHICAGO, ILL.

## NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.  
SEND FOR CATALOGUE. MAILED FREE.

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.  
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.

Warerooms: 200 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

Have you seen  
THE NEW  
SCALE

**STERLING**  
**Pianos**

Factories  
DERBY, CONN.

## C. BECHSTEIN

GRAND  
AND  
UPRIGHT  
PIANOS.



By Special Appointment to

His Majesty the Emperor of Germany, King of Prussia,  
Her Majesty the Empress of Germany, Queen of Prussia,  
Her Majesty the Queen of England,  
Her Majesty the Empress-Queen Frederick of Germany,  
His Royal Highness the Duke of Edinburgh, Duke of Saxe Coburg-Gotha,  
Her Royal Highness the Princess Louise of England (Marchioness of Lorne).

Largest Factories in Europe.

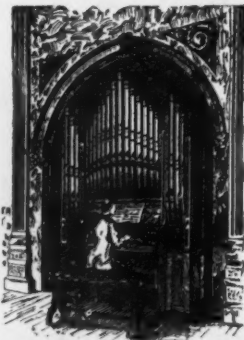
LONDON, W.

40 WIGMORE STREET,

BERLIN, N.

5-7 JOHANNIS STRASSE.

## THE VOCALION ORGAN.



THE MOST IMPORTANT AND BEAUTIFUL INVENTION  
IN THE MUSICAL WORLD OF THE NINE-  
TEENTH CENTURY.

The Music Trade and Profession are invited to hear and inspect  
this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),  
Worcester, Mass.

NEW YORK WAREHOUSES:

10 E. 16th St., between Fifth Ave. and Union Square.

CHICAGO WAREHOUSES:

Lyon, Potter & Co., 174 Wabash Ave.

THE HIGH GRADE

**Mehlin Pianos**

Are the Most Improved &  
**BEST SELLING**  
**HIGH GRADE PIANOS.**  
Strictly of the Highest Class and  
just what you want for a LEADER.

Have you seen  
OUR PATENT  
INVERTED  
GRAND

Western  
Factory  
Minneapolis, Minn.

**Paul G. Mehlin & Sons**  
461-463-465-467 W. 40th ST.  
COR. 10th AVE. NEW YORK

## WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin.  
The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



## JACOB DOLL,

MANUFACTURER OF

HIGH GRADE Grand and Upright Pianos.

FACTORY: Southern Boulevard, East 133d, East 134th Streets  
and Trinity Avenue.

WAREHOUSES AND OFFICE: 113 East 14th Street.



## DEUTSCHER THEIL.

## GERMAN DEPARTMENT.

**ZUR BEACHTUNG!**

Die internationale Verbreitung unseres Blattes bildet die Veranlassung vorliegender Neuveränderung. Der „deutsche Theil“ erscheint vorläufig ein Mal im Monat als Bestandtheil des wöchentlich zum Versandt kommenden „Musical Courier.“ In diesem „deutschen Theile“ wird allen Interessenten der Musik-Instrumenten-Industrie Gelegenheit geboten, sich über fachwissenschaftliche Fragen und sämtliche Exportverhältnisse zu orientiren.

Fabrikanten und Exporteure, die Geschäftsverbindungen mit Amerika anknüpfen wollen erhalten sachgemässe Auskunft jeder Art durch unsere Geschäftsstelle in

**LEIPZIG, Elsterstrasse, 27.**

Alle Zuschriften betreffend Besprechung von Neuheiten, Preis-couranten, Beschaffung von Agenten, Auskunftsertheilung über die Creditverhältnisse amerikanischer Firmen, etc., etc., wolle man ebenfalls dorthin richten.

**THE MUSICAL COURIER COMPANY.**

**NOTICE!**

The international circulation of our paper begets the innovation which is here submitted. The „German Part“ appears, for the present, once a month as part of „The Musical Courier.“ In this „German Part“ those interested in the Music Instrument Industry will be given an opportunity to acquaint themselves with scientific trade questions and export exhibits.

Manufacturers and Exporters who wish to engage in business relations with America will receive the desired information relating thereto through the medium of our business office in

**LEIPZIG, GERMANY, Elsterstrasse, 27.**

All correspondence relating to Novelties, Price Lists, opening of Agencies, information regarding the Financial Standing of American Firms, etc., etc., should also be directed as above.

**THE MUSICAL COURIER COMPANY.**

**NOTIZ!—**Die Fortsetzung unseres interessanten Artikels „Die Fabrikation musikalischer Instrumente in Leipzig einst und jetzt“ kann wegen Ueberfülle von actuellem Material erst in nächster Nummer zum Abdruck gelangen. Wir verweisen bei dieser Gelegenheit noch besonders auf den heutigen Leitartikel über die mechanischen Musikwerke.

#### DIE KONSTRUKTIVEN UND HARMONISCHEN MERKMAL DER MECHANISCHEN MUSIKWERKE.

DIE nachfolgenden Zeilen haben den Zweck, die auf dem Handelsmarkte befindlichen, eine bedeutende Stellung einnehmenden mechanischen Musikwerke mit *Stahlkamm* und *auswechselbarer Note* unseren Lesern an der Hand von Zeichnungen vorzuführen. Es soll hierbei nicht unsere Aufgabe sein, auf all' die ähnlichen Instrumente einzugehen, die im Laufe der letzten Jahre auftauchten und eben so schnell wieder verschwanden. Wir beabsichtigen auch nicht, den Werth der veranschaulichten und besprochenen Instrumente in Bezug auf Ton und Bauart gegen einander kritisch abzuwägen. Unser Ziel besteht vielmehr darin, allen denen, die sich mit dem Vertriebe dieser Werke befassen oder sonst ein Interesse hieran haben, in leicht verständlicher Form die verschiedenen charakteristischen Kennzeichen darzulegen. Vielfache Anfragen sind an uns nach dieser Richtung hin gestellt worden und gerade aus Kreisen, die eigentlich mit den betreffenden Unterschieden vertraut sein müssten.

Die Instrumente, auf welche es hauptsächlich ankommt sind: *Symphonion, Orphenion, Polyphon, Ariophon, Monopol*. Alle diese Instrumente existiren in verschiedenen Formen, als: Schatullen, Schränke, Standuhren, Automaten etc. etc.

Wir legen aber bei dieser Besprechung keinen besonderen Werth auf das Gehäuse, da es wohl jedem Fabrikanten mechanischer Musikinstrumente mög-

**SPECIAL NOTICE!—**On account of the accumulation of manuscript matter, we will print in our next German supplement the continuation of the interesting article on „The Manufacture of Musical Instruments in the Past and Present.“ At the same time we wish to draw especial attention to the leading article on mechanical musical works.

#### THE DIFFERENT CHARACTERISTICS IN CONSTRUCTION AND TONE OF MECHANICAL MUSICAL INSTRUMENTS.

THE following lines have for their object to present to our readers the mechanical musical works with steel comb and exchangeable music that occupy a prominent position in the trade. It is not our design to expatiate on all similar instruments which have appeared during the past year and then as suddenly disappeared. Neither have we the intention to compare critically the worth of the instruments here spoken of and illustrated in regard to tone and construction. Our aim is to present in a comprehensive form the different characteristics of these works to all those who deal in them or are otherwise interested in them. We have received many inquiries in regard to this, and from circles where the differences in question should be well understood.

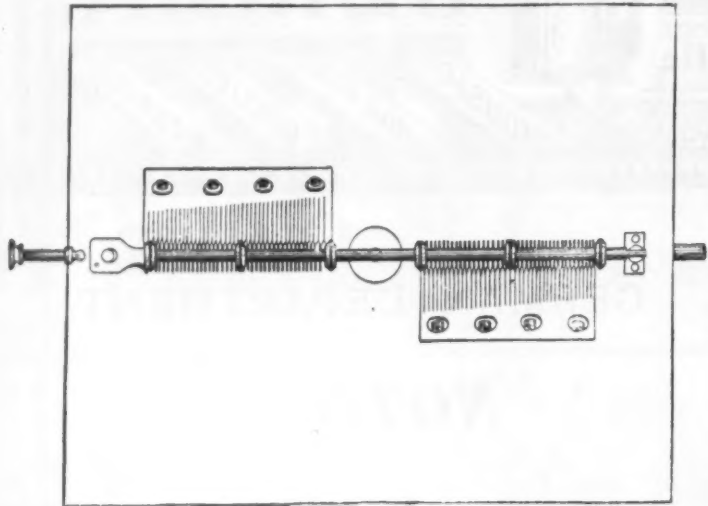
The principal instruments which chiefly engross our attention are: *Symphonion, orphenion, polyphon, ariophon and monopol*. All these instruments exist in various forms—boxes, cabinets, clocks, automats, &c.

In this little essay we do not give any special value to the outside form, as every manufacturer of mechanical musical instruments is able to make the best use of all the advantages in the technic of woodwork and of other artistic handicraft. It is otherwise in regard to the construction of the interior; while in this an invention should exclusively dominate, it cannot be denied that lately more inventions have been duplicated than should be allowed.

The symphonion is the oldest mechanical musical work with changeable

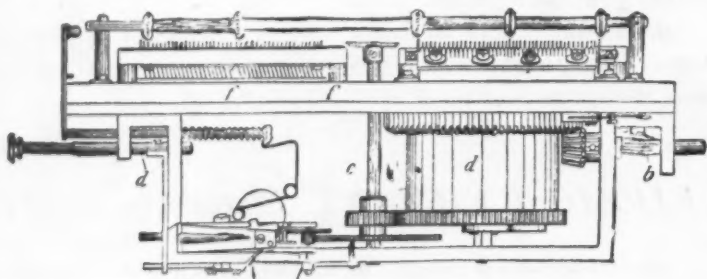
lich ist, sich alle Vortheile der Technik in der Holzbearbeitung und der anderer Kunstgewerbe nutzbar zu machen. Anders verhält es sich mit der Konstruktion des Innern selbst. Obwohl hier die freie Erfindung ausschliesslich walten sollte, lässt sich nicht ableugnen, dass in der letzten Zeit mehr als erlaubt „nacherfunden“ wurde.

Das älteste mechanische Musikwerk mit auswechselbarer Note war das *Symphonion*, das auch bis heute die Führung behalten hat. Seine hauptsächlichsten charakteristischen Merkmale in der Konstruktion sind: die Anordnung der Kämme, die Dämpfung der Stimmzungen und der automatisch das Tempo regulierende Windfang. Der Stimmkamm ist in zwei Theile zerlegt, zwischen denen sich die Triebachse *e* für die Notenscheibe befindet. Auf diese Weise



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wird das Unterbringen einer verhältnissmässig grossen Anzahl von Stimmen auf einem geringen Scheibendurchmesser ermöglicht, wodurch eine *volle* Musik entsteht. Die Triebachse *e* erhält ihre Bewegung durch das Uhrwerk *a*, das mittels einer auf den Zapfen *b* aufzusteckenden Kurbel aufgezogen wird.



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Die Dämpfung der Zungen ist eine der wichtigsten Funktionen zum Gelingen eines reinen und klaren Tonbildes. Sie erfolgt durch seitlich an die Zungen sich anlegende Blattfedern aus Stahl *f*, welche von dem Anreissmechanismus, einem Zahnradchen, im geeigneten Momente von den Zungen abgehoben, resp. angedrückt werden. Erst durch diese Vorrichtung ist der früher häufig vorkommende Dämpferbruch beseitigt worden. Diese der Symphonion-Fabrik in Deutschland, Oesterreich-Ungarn, Amerika, England u. s. w. patentierte Dämpfung wird von anderen Fabriken mit mehr oder weniger geringen Abänderungen nachgeahmt.

Der Geschwindigkeits-Regulator besteht aus einem Windfang von federndem Stahlblech (Fig. 1 u. 2), mit gekrümmten Flächen, welche sich je nach

Fig. 1.

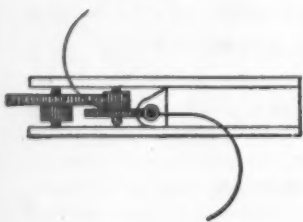
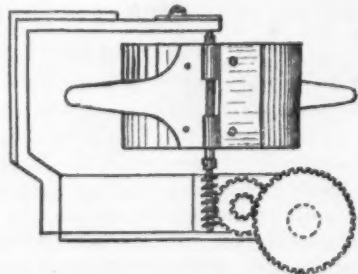


Fig. 2.



Beanspruchung der Kraft ausdehnen oder zusammenziehen. Dieses System ist das einzige, bei welchem die Ausdehnung der Widerstandsflächen ohne Hebelbewegung oder dergleichen geschieht. Die Funktion ist eine so sichere und präzise, dass die vollgespannte Feder bis zum Ablauf des Werkes kaum merkenswerthe Veränderungen zeigt.

Die Regulierung des Tempos kann vermittels einer auf der Windfangachse schleifenden Feder bewerkstelligt werden, wird aber in Zukunft durch eine der Fabrik überall patentierte neue Vorrichtung ersetzt werden, die ohne irgend welche Mechanismen nur durch Absperrung der Luft für den Windfang die Regulierung des Tempos auf die einfachste Weise gestattet. Das Auslösen des Werkes geschieht durch den Ausrückhebel *d*.

music, and it leads to-day. Its principal characteristics of construction are: The arrangement of the combs, the sordine of the reed stops and the automatic valve regulating the tempo. The comb is divided into two parts, between which is the axis *e* for the music disk.

By this arrangement it is possible to have a comparatively large number of tones on a small disk's diameter, thus obtaining a full sound. The axis *e* receives its impetus by the clockwork *a*, which is wound up by means of a crank, which is stuck on the peg *b*.

The sordine of the reed stops is one of the most important functions to obtain a pure and clear tone. This is accomplished by leaf springs made of steel, *f*, which lie sidewise on the reeds; these are at the proper moment lifted from or pressed to the reeds by a toothed wheel. It is only since this improvement was adopted that the break was overcome which often occurred formerly in the sordine. This arrangement, which is patented by the symphonion manufacturer in Germany, Austria-Hungary, America, England, &c., has been imitated with more or less alterations by other manufacturers.

The speed regulator consists of a valve made of springy sheet steel (Figs. 1 and 2) with bent surface, which spreads or contracts according to the required power. This is the only system which gives expansion to the resisting surface without lever movement or something similar. The function is sure and precise; the spring in full tension will hardly show any noteworthy change until the work has run down.

The regulating of the tempi can be accomplished by means of a trailing spring on the valve axis; this will be supplanted in the future by a new patent which regulates the tempo with the greatest of ease and without any mechanism, but simply by shutting out the air from the valve.

In regard to tone and tone color everything has been accomplished to make the symphonion a welcome guest in musically educated families. Like most other mechanical musical instruments with steel comb, it is tuned to the chromatic scale, and, according to the size of the instrument, has 2 to 4½ octaves. The keys of the music pieces are mostly B, D and E flat major. The playing is precise and is agreeable, whether in sustained or short tones. Even if for reasons of space in many instances the original composition cannot be given exactly, the arrangement is such as to bring out the melody as nearly as possible.

The orphenion has a different construction from the symphonion, but equally simple. The double springs *a a* may be first mentioned. The regulator *b* is provided with an arrangement making it impossible for the work to run off, as sometimes happens in other instruments. The valve *c c* regulates automatically. The ever-varying interchanges of power manifest themselves by the lifting or sinking of the wings, according to the sound of many or few tones. The change of power is transferred directly to the regulator, and the latter produces a rapid exchange and a regular pace. The mainspring lies in the box *d*. The sordine is precise. The tuning combs are arranged in 2 to 6 parts above and below the plate, according to need for the purpose of changing the keys. The winding up with the crank is easy and noiseless, as it is with the symphonion.

Near to it is a small lever to effect the desired tempo. In front of the box is the arrangement *f*, which, when put in motion, will allow the music to continue only to the end of the piece. The clockwork is nicked and visible in all its parts; even one unacquainted with the mechanism can prevent dryness by the application of a drop of oil, which insures the working of the instrument for a long time.

The tone of the orphenion is singularly fine. It reminds one, especially in the instruments of 90 or 100 notes, only in the accompaniment of the tone of Swiss music boxes. It is rather similar to a string instrument where the tone is created by the key and hammer. An average player cannot produce anything better on the piano than does this instrument, whose soul is only mechanical. Small communities in the west of North America lacking musical talent will welcome the large sized orphenion for use in religious services.

The polyphon has not its motion from the centre, but sidewise by means of a peg wheel, *a*. The latter receives its impetus through a spring. The case containing it (*b*) is attached under the plate and lies horizontal. The winding up is done on the side by crank and peg *c* and stop arrangement *d*. The valve *f* is moved by corresponding wheel action, and this regulates the running of the work. The stopping of the regulator and of the work itself is done by the lever *g*. The polyphon has only one tuning comb, and this is on the left of the clockwork. In the design the polyphon mechanism shows its simplicity as compared with other musical works; this is because all the integral parts are built more as a unit.

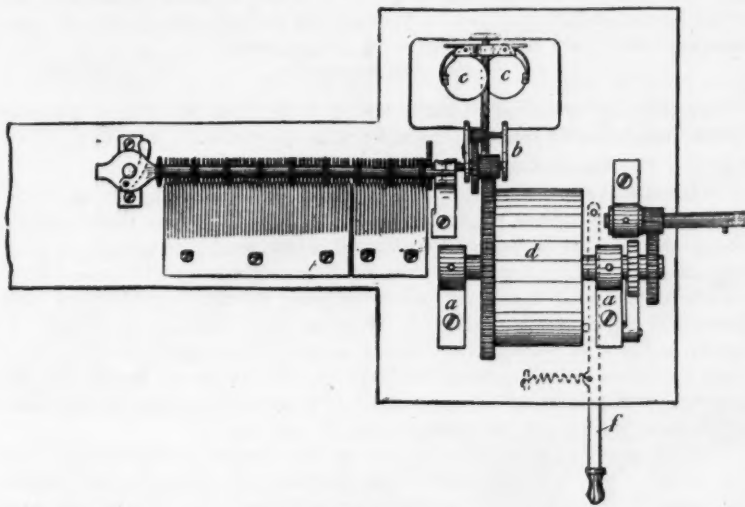
In regard to tone, what was said of the symphonion might be repeated here. It is full and round, and the polyphon has deservedly become popular on account of the good arrangement of the music pieces.

The ariophon is distinguished from the other musical works in its construction by the long ribbon-like music. The arrangement was brought about with a view to produce music pieces without or with unimportant abbreviations; that is, to make it possible to play whole overtures, potpourris, songs, marches, &c. This object the ariophon has fully attained as far as orchestral pieces can be played on a musical box with a limited number of sounds. The note sheets are strips of unlimited length, made lately of tin covered with paper, so that the changes of temperature do not affect them. The music strips are folded in book form to fit the case, and are easily handled. A chief advantage is their smoothness, having no teeth.

A decided difference between the ariophon and the other instruments herein described is that the teeth wheels in the wheel holder *b* are attached to

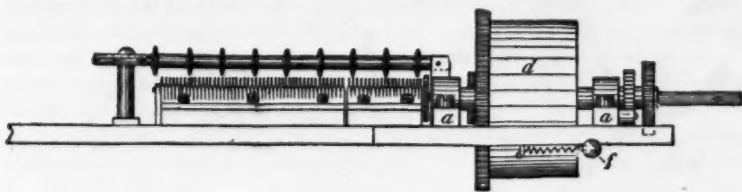
In Bezug auf Ton und Klangfarbe ist den streng phonetischen Anforderungen Rechnung getragen, sodass sich das Symphonion leicht in musikalisch feingebildete Kreise einführt. Es ist, wie die meisten mechanischen Musikwerke mit Stahlkamm, chromatisch gestimmt und hat, je nach Grösse bez. Tonzahl des einzelnen Instruments, 2—4½ Octaven Umfang. Die Tonarten, in welchem sich die Musikstücke bewegen, sind meist B, D und Es-Dur. Das Spiel ist präcis und spricht sowohl bei kurzen, wie bei langen Tönen richtig an. Wenn auch in vielen Fällen die Original-Compositionen nicht genau wiedergegeben werden können—infolge des beschränkten Raumes der runden Note—so ist doch das Arrangement derart, dass die Melodie nach Möglichkeit zur Geltung kommt.

Das Orphenion hat eine vom Symphonion abweichende Construction, die sich ebenfalls durch Einfachheit auszeichnet. Zunächst ist die doppelte Lagerung des Federhauses bei **a a** zu erwähnen. Das Regulatorgehäuse **b** ist überdem mit



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einer Sicherheitsvorrichtung versehen, welche das sogenannte „Durchgehen“ des Werkes unmöglich macht. Der Windfang **e e** reguliert von selbst. Die stets wechselnden Kraftausgleichungen äussern sich, je nach dem Ertönen von vielen oder wenigen Klängen, durch sofortiges Heben und Senken der Flügel. Der Kraftwechsel wird unmittelbar auf den Regulator übertragen und sorgt dieser dadurch für einen raschen Ausgleich und regelmässigen Gang. Die Triebfeder lagert in dem Gehäuse **d**. Die Dämpfung



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der angerissenen Töne ist eine sehr präzise. Zum Zwecke der Einstellung in die verschiedenen Tonlagen sind die Stimmkämme je nach Erfordernisse in 2—6 Theile oberhalb und unterhalb der Platte angeordnet. Der Kurbelaufzug funktioniert, wie beim Symphonion, leicht und geräuschlos. Neben demselben ist ein kleiner Hebel zur Einstellung des Tempos angebracht. An der Vorderseite des Kastens befindet sich der Ausschalter **f**. Wird derselbe in Thätigkeit gesetzt, so ertönt die Musik nur noch bis zum Ende des Stückes. Das Uhrwerk ist in allen Theilen gut vernickelt und sichtbar, damit selbst dem Laien Gelegenheit bietend, das Trockenlaufen durch Zuführung eines Tropfens Oel rechtzeitig zu verhindern und so das Werk auf lange Zeit hinaus gut zu erhalten.

Der Ton des Orphenions ist ein ganz eigenartig schöner. Er erinnert, namentlich bei den 90- oder 100-tönigen Instrumenten (im Fortissimo) nur noch in den Begleitstimmen an den Schweizer Spielflöten. Er ähnelt mehr dem eines Saiteninstrumentes, wo Taste und Hammer den Tonerzeuger bilden. Deshalb eignen sich diese Werke besonders für die Wiedergabe getragener Musik. Der Durchschnittspieler kann auf dem Piano nichts Besseres zum Vortrag bringen, als dieses Instrument, trotzdem dessen Seele nur mechanisch ist. Kleineren Gemeinden im Far West von Amerika, denen der Musikkundige fehlt, wird das grössere Orphenionmusikwerk hochwillkommen sein zur Leitung religiöser Gesänge.

Bei dem Polyphon erfolgt der Antrieb der Note nicht von der Mitte, sondern seitlich mittelst des Stiftrades **a**. Letzteres erhält seine constante Drehbewegung durch Federkraft. Das dieselbe bergende Gehäuse **b** ist unterhalb der Werkplatte angebracht und horizontal gelagert. Der Aufzug geschieht rechts seitlich durch Kurbel mittels Zapfen **c** und Sperrvorrichtung **d**. Der Windfang **f** wird durch entsprechende Räder-Uebersetzung bethätigt und hierdurch der Gang des Werkes reguliert. Das Abstellen des Regulators, und somit des Werkes selbst, erfolgt durch den Hebel **g**. Das Polyphon hat nur einen Stimmkamm links vom Triebwerk. In der Zeichnung erscheint der Mechanismus des „Polyphons“ gegenüber den anderen Musikwerken als überaus ein-

amovable axle, **e**, which receives its motion from the spring box. From this movable axle the star-wheels receive the movement to drop into the holes, representing notes, of the music sheet which glides over it. When this is done the star-wheel will be taken up by two transport teeth wheels, **z**, that move the music sheet and is taken along, thus effecting the musical sound by contact.

The clockwork is situated under the plate **f**, which is easily removed. It is wound up by crank from peg **d**. The movement of the work is regulated by a movable valve, which gives it from the beginning to the end an even run.

The stopping of the work can be done in two ways, either after the music has come to an end by means of lever **h**, which is in front of the wheel holder, or during the playing, by turning the second lever, **g**, from left to right. Both levers are cunningly united so that each acting alone affects also the other.

Under the wheel holder are the dampers, made of steel wire. These are influenced by the wheels which produce the tone, to deaden the latter. Above the wheel holder is the music sheet holder with spring lock button. While in other musical works the music sheet holder has rollers the ariophon has them with small steel plates (**a a**) in bell form, whose broad sides rest on the music sheet to keep it down. The tone is in no wise inferior to any of the herein mentioned instruments.

The damping of the tone is done without impediment, because the straight passage of the sheet makes a free attack of the tone possible. The tuning of the ariophon is chromatic.

The monopol shows in its construction much similarity with the symphonion. The principal difference is that the monopol's valve regulating the tempi has two wings, **a b**, each of which has a segment cut, **c**. On the wings there are two small plates, **d**, which accord with the form of the cuts **c**; they are fastened movably at **f** and are kept in place by the spring **g**. This has the following result: When the wind wings turn quickly the plates **d** are moved over the cuts **c**, giving more resistance to the air pressure. Then a slower tempo will follow. The stopping of the work and the valve is done with the peg **h** united to lever **i**. The tone effect in the monopol does not come up quite to the phonetic demands. This is likely caused by the inferior material used in the making of the steel tones. To make the monopol even with other works in this direction the steel comb should be made more after the Swiss pattern.

In conclusion we cannot refrain from asserting that in all musical instruments with round music disks the scale is faultily constructed. As it is not possible to alter this in instruments which have been on the market for many years, it will become necessary when manufacturing new and similar musical works to associate with practical musicians for their construction.

#### THE AMERICAN COPYRIGHT LAW.

We have received under date of January 30, 1895, the following letter from the house of C. G. Röder, the Leipsic music engraver, music printer, book printer, lithographer and electrotype printer:

“Editors The Musical Courier:

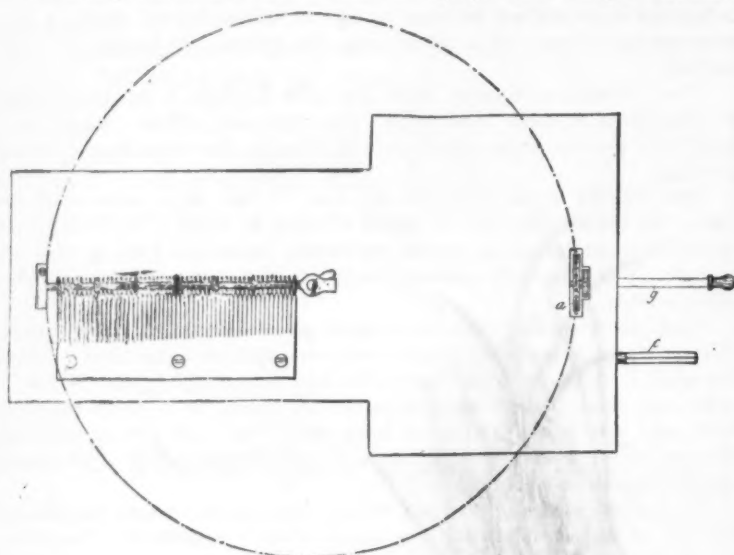
“According to your request I will state my opinion of the American copyright law, but first of all I wish to say that my own interests are not what prompts me to do so.

“It was a long while before the United States of North America resolved to grant protection to foreign authors or publishers. As this has been finally done, I should have thought that the United States would join without any question the international laws which old, civilized countries of Europe laid down at the convention of Berne. Instead of this a law has been promulgated, and by its somewhat small details in regard to the entering and depositing of copies and finally by the compulsion that books, works of art, &c., must be made in the United States to obtain protection, this protection became illusory. When this question was under consideration it does not seem that American writers and composers have been asked for an opinion, and those in the book and music trade who gave an opinion were very likely the ones who profited by the former lawless situation. Had there been a convention of all interested persons it would have been impossible to make a law which provides that books, &c., in order to be protected must be printed in the United States. Every competent judge knows that nine-tenths of all the book and music publications cannot stand a second publication if the author or publisher is expected to derive any profit.

“The law as it stands should not be called ‘copyright law,’ but ‘law for the protection of the American printing industry!’ I think this law unworthy of a great country like the United States, and a great portion of your educated countrymen share my opinion. Since the passage of this law I have had frequent opportunities to speak of it with American authors and composers, and it gave me pleasure to find them all sharing my views. Many of these gentlemen even stated that they were ashamed of this law! With each year the number of American authors in literature and music will increase, and their works will find entry into the old countries, and justly so. These authors would look upon it as a hardship if in order to be protected their works had to be reproduced in every one of the European states. For these, as well as for us, according to my views, there is but one way to be just, and that is for the

fach, doch darf hierbei nicht übersehen werden, dass die ganzen Einzeltheile hier mehr ineinander gebaut sind.

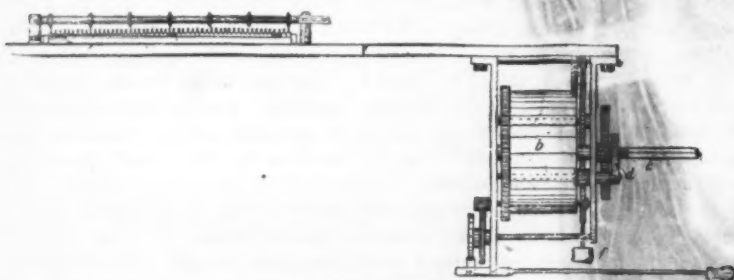
In Bezug auf den Ton könnte das vom Symphonion Gesagte wiederholt



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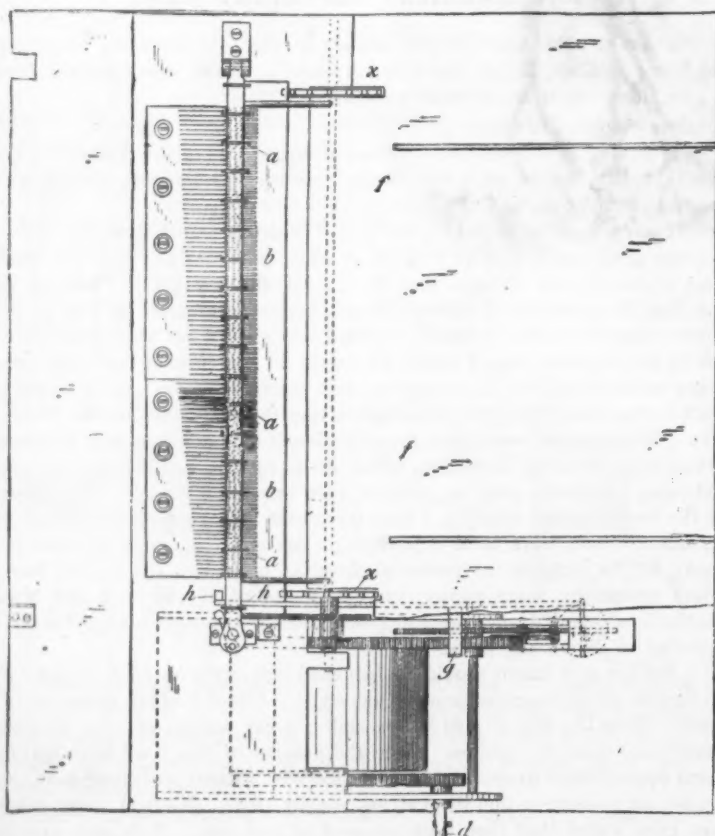
werden. Derselbe ist voll und rund und hat sich das Polyphon rasch beliebt gemacht durch ein anerkannt gutes Arrangement der Musikstücke.

Das Ariophon zeichnet sich in konstruktiver Beziehung von den übrigen mechanischen Musikwerken durch die lange, bandförmige Note aus. Diese



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Einrichtung entsprang dem Wunsche, die Musikstücke ohne, oder mit nur geringfügigen Abkürzungen zu Gehör zu bringen, also das Spielen von vollständigen Ouverturen, Potpourris, Liedern, Märschen etc. zu ermöglichen. Das Ariophon hat diesen Zweck erreicht, soweit sich Orchesterstücke über-



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haupt auf eine Spieldose mit einer gewissen Anzahl Töne übertragen lassen. Es besitzt Noten in Streifen von unbeschränkter Länge, neuerdings aus Zinkblech mit Papierüberzug, so dass der Temperaturwechsel auf dieselben ohne

United States to join the Berne convention. This I trust will be accomplished before long.

"On this occasion, allow me to speak of another matter—the duties on books and music.

"In all European countries the trade is free, that is between Belgium, Germany, England, France, Italy, &c. There is no duty on books and music as such; only Russia and the United States make an exception. They make it expensive to the young citizens, male and female, to enjoy study and recreation. I do not know the amount the United States receive from the duty on books and music; I do not think it amounts to \$500,000, but should it even be double that sum, what does that income signify for a great nation which is so rich in natural resources?

"I know that my views and words will not be of influence, and I only write because you have asked me to do so; and I will reiterate that I do not speak in my own interest as a printer and publisher of music, as the great distance between Leipzig and North America precludes my doing a large American business, even were there neither duties nor copyright laws.

"Yours very respectfully, C. G. RÖDER."

We are also in receipt of the following letter from Mr. Eugen Spitzweg (publication house of Jos. Aibl), royal Bavarian court music publisher:

"Editors *The Musical Courier*:

"I would like to ask you to release me from my promise to write an article on the American-German treaty as regards literature, as there is really nothing to say that has not already been published somewhere by somebody. I have spent much time and taken much pains in looking up points that have not been sufficiently under discussion, but the tendency and the value of this treaty have found such fulsome interpretation in Germany that little can be added. It would be futile to ask America to grant us with our potage of lentils another more solid dish, as long as there they have not come to the conclusion that the present law of protecting brain property leaves much to be desired by American originators and original publishers, as well as reprinters.

"As long as the Americans have not succumbed to this reasoning—not even the Bey of Tunis excluded himself from the convention of Berne—as long as they want everything without returning an equivalent, or as long as they wish to measure with two kinds of yardsticks, there can be no hope that views and opinions of publishers who only judge for themselves can meet with success.

"With friendly greeting, Yours very truly, E. SPITZWEG."

## EXPORT TRADE AND DUTIES.

The musical instrument industry in the Upper Vogtland suffered much on account of the commercial depression in the United States, as the chief market for instruments has always been in North America. The fact that England has imported from Germany during 1894 more musical merchandise than the United States proves the change that has taken place. Formerly the United States always had the largest export figures. Children's instruments were exported in 1894 in larger numbers than in the previous year, but unfortunately the export of other instruments had fallen off considerably. The exports were:

	Double Cwt. 1893.	Double Cwt. 1894.	Export Value, Marks. 1894.
Children's Instruments,	2,159	2,752	660,000
Other instruments,	39,366	35,221	15,709,000
Total,	41,525	37,973	16,369,000

This shows that the export has fallen off 3,552 double cwt., or nearly 9 per cent. England alone received of the 1894 export 8,391 double cwt., or 22 per cent., while the United States took but 7,076 double cwt., or 19 per cent. Other principal markets are: Brazil, with 2,885 double cwt., or 8 per cent.; Austro-Hungary, with 2,847 double cwt., or 7.9 per cent.; Russia, with 2,619 double cwt., or 7 per cent., and France, with 1,207 double cwt., or 3.2 per cent.

## GERMAN-SPANISH COMMERCIAL RELATIONS.

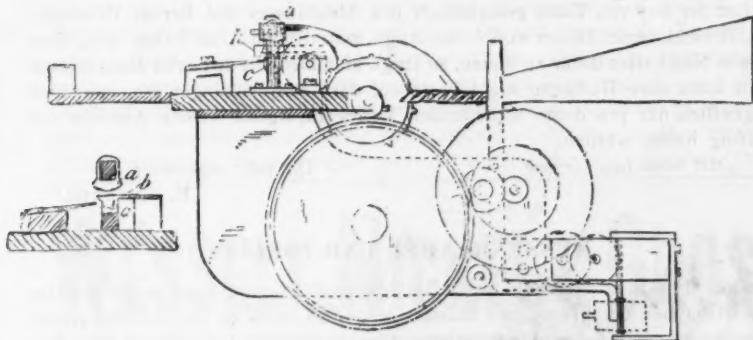
The highly unsatisfactory negotiations in matters of German-Spanish commerce seem to approach a culmination, but will prove a negative result. According to the *Epoca*, of Madrid, the Spanish Government designs to withdraw the German-Spanish commercial treaty after the meeting of the Cortes in November. Such a comedy of errors as with this treaty has never been played before. As is known, the German Reichstag passed this treaty in December, 1893. It gave Germany some advantages; Spain received lower wine and fruit duties. The attempts to regain the former market for German spirits proved ineffectual. Finally, as the Spanish Cortes was inconsiderate enough to ignore the treaty, German patience was taxed to the utmost on not less than ten occasions since February 1, 1892, by making concessions on the plea of the most favored nation clause. German honor demanded that this farce should come to an end. In the first place, the German tariff against Spanish importation took effect, and after Spain answered this with a maximum tariff equal to prohibition the German tariff was raised 50 per cent. The bill of the Bundesrath tersely said: "The attitude of the Spanish representatives toward our

jeden Einfluss bleibt. Die Noten sind für die Schatullen in Buchform zusammenlegbar. Ihre Benutzung ist daher eine sehr handliche. Ein Hauptvorteil derselben ist ausserdem, dass sie vollständig glatt sind, mithin keine Zacken aufweisen.

Der wesentliche Unterschied zwischen dem Ariophon und den anderen hier beschriebenen Musikinstrumenten besteht darin, dass die Anreissrädchen in dem Rädchenhalter **b** auf einer drehbaren Welle **e**, die ihre Bewegung vom Federhaus aus erhält, entsprechend gelagert sind. Von dieser rotirenden Welle **e** erhalten die Sternrädchen das Bestreben, in das darüber gleitende und mit entsprechenden Notenzeichen (Löchern) versehene Notenblatt einzufallen. Geschieht dies, so wird das betreffende Sternrädchen von dem durch zwei seitliche Transport-Zahnräder **z** fortbewegte Notenblatt ergriffen, mitgenommen und dadurch das Anreissen der Stimme veranlasst.

Das Uhrwerk ist unter der leicht abnehmbaren Platte **f** angebracht. Es wird mittels Kurbelaufzugs vom Zapfen **d** aufgezogen. Das Gang des Werkes wird durch einen beweglichen Windfang reguliert, so dass derselbe von Anfang bis zu Ende ein ganz gleichmässiger ist.

Das Auslösen des Werkes kann auf zweierlei Art erfolgen, entweder nach Ablauf der Note automatisch von dem vor dem Rädchenhalter befindlichen Hebel **h** aus, oder während des Spieles durch drehen des zweiten Hebels **g** von



INNERE ANSICHT.

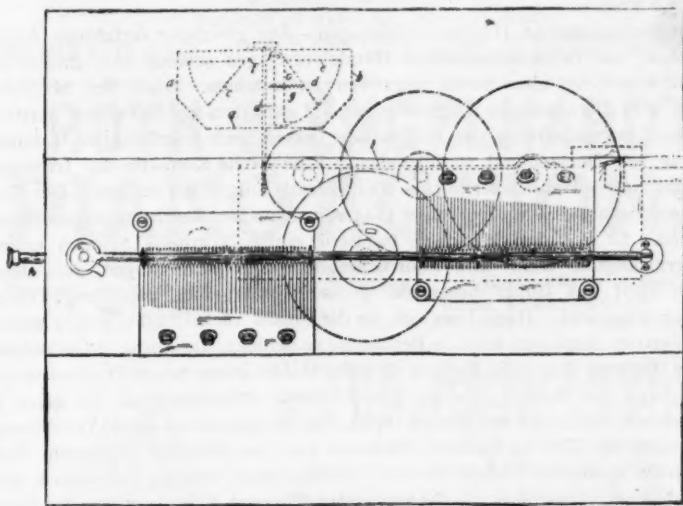
links nach rechts. Beide Hebel sind in sinnreicher Weise mit einander verbunden, sodass jeder von ihnen selbstthätig auch auf den andern einwirkt.

Unter dem Rädchenhalter befinden sich die Dämpfer befestigt, die aus Stahldrähchen bestehen, und von den Anreissrädchen beeinflusst, die Stimmen seitlich abdämpfen.

Ueber dem Rädchenhalter befindet sich der Notenblatthalter mit federndem Verschlussknopf. Während bei anderen Musikwerken der Notenblatthalter mit Röllchen versehen ist, befinden sich beim Ariophon aus Stahlblech gestanzte Scheibchen (**a a**) in Glockenform, deren breite Seiten sich auf das Notenblatt auflegen und dasselbe niederhalten.—Der Ton steht an Schönheit und Volumen dem der bis jetzt besprochenen Instrumente nicht nach.

Die Dämpfung des Tones geht ungehinderter von statten, weil durch das Geradedurchziehen ein freierer Anschlag erzielt wird. Die Stimmung des „Ariophons“ ist ebenfalls eine chromatische.

Das Monopol weist in seiner Bauart manche Aehnlichkeit mit dem „Symphonion“ auf. Der Hauptunterschied dürfte nur darin zu erblicken sein,



OBER ANSICHT.

dass beim „Monopol“ der das Tempo regelnde Windfang aus zwei Flügeln, **a b**, besteht, in denen sich je ein Segmentenausschnitt **e** befindet. Auf den Flügeln **a b** sind je zwei Plättchen **d** angebracht, die der Form des Ausschnittes **e** entsprechen, bei **f** drehbar befestigt sind und mittelst Feder **g** gehalten werden. Die Wirkung ist hierbei folgendermassen: Bei schneller Drehung der Windflügel werden die Plättchen **d** durch die Centrifugalkraft über die Ausschnitte **e** hinwegbewegt, wodurch dem Luftdruck ein grösserer Widerstand entgegengesetzt wird. Eine Verlangsamung des Tempos erfolgt sonach. Das Auslösen des Werkes und der Stillstand des Windfangs geschieht mittels des mit der Ausrückstange **h** verbundenen Hebels **i**. Die Klangwirkung

commercial bill was not in keeping with parliamentary custom, and concessions cannot be made unless Spain meets them by giving full equivalents.”

The withdrawal of the treaty by Spain takes the last ray of hope away that we may see an end of the tariff war in the near future, and that we may look for an active trade with Spain. It is not likely that the German Government will make greater concessions, as it is doubtful whether German industry would sufficiently benefit by it. Spain will be hit hard by the high duties on colonial tobacco.

In the interest of those sending goods to Spain it is to be mentioned that the Spanish Customs Department punishes heavily in fines for incorrect or incomplete statements of invoices. These fines can be collected even if the parties should relinquish the invoice. General or uncertain declarations—as, for instance, nouveautés, articles de Paris, produits chimiques, &c.—are classed as incomplete and are punishable by fines.

#### CUSTOMS REGULATIONS IN RUSSIA.

The Russian Customs Department, according to the existing regulations, demands without exception that the documents or freight bills must state in detail the number of packages and the marks and numbers of each separate piece. This regulation many fail to take notice of, because the senders seemingly take it for granted, but erroneously, that when sending a full carload the separate naming of the packages, numbers and signs would not be required. The Russian Customs Department, however, demands this also when shipments come by carloads. It happened only lately that a freight bill was incomplete on goods for Russia, as the twenty-six barrels which made up the load were not separately mentioned by numbers, marks, &c. For the purpose of identification and to complete the freight bill the goods had to be unloaded at the frontier, to avoid trouble with the customs officers. It is earnestly recommended that those shipping goods to Russia comply with the regulations in all details with greatest care, to save themselves much loss of time and considerable trouble.

#### LITERATURE.

The firm E. Dienst, Leipsic-Gohlis, has published an export catalogue with price list, gotten up in Japanese style, which will be perused by importers with much interest. The repeated warning contained therein to guard against competing firms selling at cheaper rates would appear superfluous to those acquainted with the goods of E. Dienst.

The first part includes a rich selection of mechanical instruments, ranging from the simplest to the most improved articles, in the getting up as well as in tone. The later inventions have of course a prominent place and are illustrated. In the second part we find the accordions, among which are several noteworthy novelties.

The third part illustrates by forty-four figures the International Accordions, Mr. Dienst's own invention.

These were the recipients of the great silver medal at Antwerp in 1885, and have also received laudatory mention at other later expositions. Their details are also illustrated and described; for instance, the improved and disjunctive holder, the improved bellows with steel corners, the extra bellows with stiffened folds and the indestructible steel tongues. The remaining part of the catalogue is filled up with mouth harmonicas, wind accordions, tin flutes, nickel flageolets, flutes, ocarinas in great variety, accord and other zithers, beer mugs, bumpers, albums, stands for Christmas trees, and so forth, with music, and several kinds of music desks. It is to be hoped and expected that this price catalogue will be much used by those ordering goods, and will increase the trade of the firm.

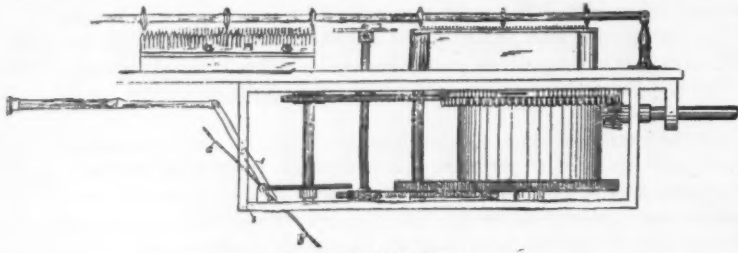
## THE MUSICAL COURIER

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beim „Monopol“ entspricht nicht den streng phonetischen Anforderungen. Dies kann nur in der Verwendung geringeren Materials zur Herstellung der Stahlstimmen liegen. Um das „Monopol“ nach dieser Richtung concurrenz-



INNERE ANSICHT.

fähig zu gestalten, ist es unerlässlich, dem Stahlkamm nach Schweizer Art näher zu kommen.

Wir können uns zum Schluss nicht der Bemerkung enthalten, dass bei sämtlichen mechanischen Musikwerken mit der *Sunden* Notenscheibe die Skalen sehr mangelhaft zusammengestellt sind. Wenn es auch aus mannigfachen Gründen bei den seit Jahren im Handel befindlichen Instrumenten nicht möglich ist, diesem Uebelstande abzuwehren, so wird es doch bei Construction neuer, ähnlicher Musikwerke nothwendig sein, dass tüchtige Fachmusiker zur Mitarbeiterschaft herangezogen werden.

#### DAS AMERIKANISCHE NACHDRUCKGESETZ.

Von der Firma C. G. Röder, Notenstecherei, Notendruckerei, Lithographie, Buchdruckerei und Lichtdruckerei in Leipzig erhielten wir unter dem 30. Januar 1895 folgendes Schreiben:

„Redaktion des Musical Courier:

„Auf Ihre Aufforderung, meine Meinung über das amerikanische Copyrightgesetz zu äussern, soll es in Nachstehendem geschehen, doch vermahne ich mich von vornherein gegen den Vorwurf, dass ich nur für meine eigenen Interessen spräche.

„Es hat lange gedauert, ehe die Vereinigten Staaten von Nord-Amerika sich entschlossen, den ausländischen Autoren oder Verlegern Schutz zu gewähren. Da es endlich geschehen ist, hatte ich geglaubt, dass die Vereinigten Staaten sich dem internationalen Rechte, wie es die alten Culturstaaten Europa's in der Berner Convention niedergelegt haben, ohne Weiteres einfach anschliessen würden. Statt dessen ist ein Gesetz gemacht worden, welches durch seine kleinlichen Bestimmungen des Eintrags und Deponirens von Exemplaren und endlich der Bestimmung, dass Bücher und Kunstwerke etc. in den Vereinigten Staaten hergestellt werden müssen, um Schutz zu geniessen, diesen Schutz überhaupt illusorisch macht. Bei der Berathung dieses Gesetzes scheinen amerikanische Schriftsteller und Componisten gar nicht befragt worden zu sein und von Buch- und Musikalienhändlern wahrscheinlich nur solche, die von dem früheren rechtlosen Zustande Nutzen gezogen haben. Wäre eine Zusammenziehung aller Sachverständigen erfolgt, so hätte niemals die Bestimmung, dass Bücher etc. um geschützt zu sein, in den Vereinigten Staaten hergestellt werden müssen, festgesetzt werden können, denn jeder Sachverständige weiss, dass neun-zehntel aller Buch- und Musikerscheitungen eine zweite Herstellung nicht tragen können, wenn überhaupt für den Autor oder seinen Rechtsnachfolger ein Nutzen erwachsen soll.

„Das Gesetz, wie es ist, sollte nicht „Copyright Law“, sondern „Law for the protection of the American printing industry“ heissen! Ich halte ein solches Gesetz einer so grossen Nation, wie die Vereinigten Staaten es sind, für gänzlich unwürdig, und diese Ansicht theilt ein grosser Theil Ihrer gebildeten Landsleute. Ich habe seit Eintritt des Gesetzes oft Gelegenheit gehabt, mit amerikanischen Autoren und Componisten über dasselbe zu sprechen und hatte immer die Freude, meine Ansicht getheilt zu finden. Ja mehrere dieser Herren sagten mir ganz offen, dass sie sich dieses Gesetzes schämen! Die Vereinigten Staaten geben der Welt mit jedem Jahr mehr Autoren in Literatur und Musik, deren Werke auch ihren Weg in die alten Kulturländer finden und zu finden verdienen. Diese Autoren würden es als eine unerhörte Härte ansehen, wenn die europäischen Staaten zur Bedingung des Schutzes eine wiederholte Herstellung in jedem einzelnen Lande machten. Für Sie wie für uns giebt es nach meiner Ansicht nur einen Weg, und das ist der Anschluss der Vereinigten Staaten, an die Berner Convention, hoffentlich wird das in Kürze geschehen.

„Lassen Sie mich bei dieser Gelegenheit noch eines Umstandes gedenken: das ist der Zoll auf Bücher und Musikalien. In den sämtlichen europäischen Staaten herrscht zollfreier Verkehr; z. B., zwischen Belgien, Deutschland, England, Frankreich, Italien etc. wird kein Zoll auf Bücher und Musikalien als solche erhoben, nur Russland und die Vereinigten Staaten von Nord-Amerika machen eine Ausnahme. Sie vertheuern ihren jungen Bürgern und Bürgerinnen die Mittel zum Studium und zur Erholung. Ich weiss nicht, wieviel der vereinnahmte Zoll auf Bücher und Musikalien in den Vereinigten Staaten beträgt, ich glaube nicht eine halbe Million Dollars, aber sollte es auch das Doppelte sein, was besagt eine solche verschwindende Einnahme für eine so grosse Nation, deren Land mit so ungeheuren natürlichen Hilfsmitteln gesegnet ist?

„Ich weiss, dass meine Ansichten und Worte nichts nutzen werden, nur Ihrer wiederholten Aufforderung folge ich und will nur nochmals erwähnen, dass ich nicht in meinem eigenen Interesse als Musikalien-drucker spreche, denn die grosse Entfernung zwischen Leipzig und Nord-Amerika macht für mich

ein grösseres Geschäft, auch nach Fortfall aller Zoll- und Copyright-Lasten, doch unmöglich.

„Ich empfehle mich Ihnen

Hochachtungsvoll

„C. G. RÖDER.“

Ferner schreibt uns Herr Eugen Spitzweg (Firma Jos. Aibl Verlag) kgl. bayer. Hof-Musikalienverleger und Handelsrichter in München:

„Redaktion des Musical Courier:

„Wenn ich hiermit bitte, mich meiner Zusage, Ihnen einen Artikel über den amerikanisch-deutschen Literaturvertrag zu schreiben, zu entheben, so geschieht dies, weil ich Ihnen fast nichts mitzutheilen hätte, was nicht schon irgendwo von irgendwem veröffentlicht worden wäre. Ich habe mir ziemlich Mühe gegeben, und es mich Zeit kosten lassen, Punkte zu finden, die noch nicht genau erörtert wurden, aber die Tendenz und der Werth dieses Vertrages, sind für Deutschland so erschöpfend beleuchtet, dass da wenig hinzufügen ist. Ein Versuch, Amerika zu bestimmen, uns dem Linsengericht noch eine solidere Speise zuzufügen, bliebe vergeblich, so lange man dort nicht zur Ueberzeugung gekommen ist, dass der jetzige Modus des Rechtsschutzes für geistiges Eigenthum für den amerikanischen Urheber, Originalverleger, wie auch dem Nachdrucker zu wünschen übrig lässt.

„Bevor drüben sich diese Erkenntniss nicht Bahn gebrochen hat—der sich selbst der Bey von Tunis gelegentlich des Abschlusses der Berner Uebereinkunft nicht verschliessen wollte—so lange man drüben Alles haben will, ohne etwas Namhaftes dafür zu bieten, so lange man also mit zweierlei Mass messen will, kann eine Hoffnung nicht bestehen, dass Besprechungen etc. von doch eigentlich nur pro domo urtheilenden Verlegern, irgend welche Aussicht auf Erfolg haben würden.

„Mit höflichen Grusse

Ihr sehr ergebener

„E. SPITZWEG.“

#### AUSSENHANDEL UND ZOELLE.

Die Musikinstrumentenindustrie im oberen Vogtlande hatte unter der Geschäftsflaute der Vereinigten Staaten besonders stark zu leiden, denn Nordamerika war von jeher das wichtigste Absatzgebiet für Instrumente aller Art. Dass im Jahre 1894 England mehr Musikwaaren aus Deutschland bezogen hat, als die Vereinigten Staaten erhielten, beweist deutlich genug, wie sich die Verhältnisse verändert haben. Früher waren die Vereinigten Staaten stets mit den höchsten Ausfuhrzahlen betheiligt. Kinderinstrumente hatten im Jahre 1894 eine etwas höhere Ausfuhr zu verzeichnen als im Jahre vorher, aber leider sind andere Instrumente in der Ausfuhr bedeutend gesunken. Es wurden ausgeführt:

	1893 D.-Ctr.	1894 D.-Ctr.	Ausfuhrwerth 1894
Kinderinstrumente, . . . . .	2159	2752	660,000M
Andere Musikinstrumente, . . . . .	39,366	35,221	15,709,000M
Summa, . . . . .	41,525	37,973	16,369,000M

Die Ausfuhr ist also um 3552 D.-Ctr. oder fast 9 Proc. zurückgegangen. Von der 1894er Ausfuhr erhielt England allein 8391 Doppelcentner oder 22 Proc., während die Vereinigten Staaten nur 7076 D.-Ctr. oder 19 Proc. aufnahmen. Ferner sind noch als wichtige Absatzgebiete zu nennen: Brasilien mit 2885 D.-Ctr. oder 8 Proc., Oesterreich-Ungarn mit 2847 D.-Ctr. oder 7,9 Proc., Russland mit 2619 D.-Ctr. oder 7 Proc. und Frankreich mit 1207 D.-Ctr. oder 3,2 Proc.

Deutsch-spanische Handelsbeziehungen.—Die gänzliche verfahrenere Angelegenheit des deutsch-spanischen Handelsvertrages scheint nun endlich zu einem Abschluss, aber einem negativen zu kommen. Nach der Madrider *Epoca* wird die spanische Regierung alsbald nach dem im November stattfindenden Zusammentreten der Cortes den immer noch unerledigten Handelsvertrag mit Deutschland zurückziehen. Eine solche Komödie der Irrungen, wie mit diesem Handelsvertrag, ist noch niemals aufgeführt worden. Der Vertrag war bekanntlich im Dezember 1893 vom deutschen Reichstag angenommen worden. Er bot der deutschen Industrie einige Vortheile, Spanien erhielt die ermässigten Wein- und Südfruchtzölle. Die Bemühungen, dem deutschen Spirit das früher besessene grosse Absatzgebiet zurückzugewinnen blieben erfolglos. Dann liess sich, da die Cortes rücksichtslos genug waren, den Vertrag überhaupt nicht in Berathung zu nehmen, die deutsche Geduld seit dem 1. Februar 1892 nicht weniger als zehn Mal zu immer neuen Provisorien auf Grundlage des Meistbegünstigungsverhältnisses missbrauchen. Da gebot es endlich die deutsche Ehre, diesem Spiel, das nachgerade zu einer Verhöhnung geworden, ein Ziel zu setzen. Zunächst trat der deutsche autonome Tarif gegen die spanische Einfuhr in Kraft, und nachdem Spanien mit seinem dem vollständigen Ausschluss gleichkommenden Maximal-Tarife geantwortet hatte, erfolgte eine Erhöhung des deutschen autonomen Tarifs um 50 Procent. In der betreffenden Bundesrathsvorlage hiess es scharf: Bei diesen den internationalen Gepflogenheiten in keiner Weise entsprechenden Haltung der parlamentarischen Vertretung Spaniens unserem Handelsvertrage gegenüber konnte an ein weiteres Eingehen auf ein Provisorium, bei welchem Spanien deutscherseits Vortheile gewährt wurden, die nicht ihren vollen Ausgleich in spanischen Gegenconcessionen fanden, nicht gedacht werden.

Mit der förmlichen Zurückziehung des Vertrags durch die spanische Regierung erlischt nunmehr für die nächste Zeit jede Aussicht aus dem Zollkrieg heraus und zu einem vertragsmässigen Verhältniss zu kommen. Noch grössere Zugeständnisse zu machen, dürfte bei dem zweifelhaften Werth des Vertrages für die deutschen Interessen auch nicht in den Absichten der

Reichsregierung liegen. Spanien wird bei diesem Kampf durch die hohe Verzollung seines colonialen Tabaks schwer getroffen werden.—Im Interesse des Versands nach Spanien wird darauf aufmerksam gemacht, dass unrichtige oder unvollständige Inhaltsangaben in den Zolldeklarationen seitens der spanischen Zollverwaltung mit empfindlichen Geldstrafen geahndet werden. Letztere können auch dann erhoben werden, wenn die Berechtigten die Sendungen preisgeben. Allgemein und unbestimmt gehaltene Angaben, wie Nouveautés, Articles de Paris, Produits chimiques etc. gelten als unvollständige, also strafbare.

Nach den für den Verkehr nach Russland bestehenden Zollvorschriften verlangt die russische Zollkammer unbedingt, dass die als Zolldocument dienende Frachtbriefe die genauesten Angaben insbesondere über die Anzahl der Colli, sowie über die Zeichen und Nummern der einzelnen Stücke enthalten. Diese Bestimmung wird vielfach ausser Acht gelassen, weil die Versender anscheinend der irrigen Ansicht sind, dass die Bezeichnung der einzelnen Colli nach Zahl, Nummer und Zeichen bei den vom Versender selbst verladene Wagenladungsgütern nicht erforderlich sei. Die russische Zollkammer fordert jedoch diese Angaben auch bei Wagenladungsgütern. Es ist in der letzten Zeit erst vorgekommen, dass eine für Russland bestimmte Waarenladung, zu welcher der Frachtbrief und das Zolldocument unvollständig war, weil die 26 Fässer, aus welchem die Ladung bestand, nicht einzeln nach Zahl, Zeichen und Nummern aufgeführt waren, zum Zwecke der Feststellung dieser Angaben und entsprechender Ergänzung der zugehörigen Begleitpapiere an der Grenze umgeladen werden musste, um einen Zollanstand zu vermeiden. Zur Begegnung derartiger Unzuträglichkeiten, welche in der Regel auch erhebliche Transportverzögerungen herbeiführen, ist den Versendern anzurathen streng auf die ordnungsgemässe Ausstellung der Begleitpapiere (Originalfrachtbrief, sowie Zolldocument) und insbesondere auch darauf zu achten, dass bei Wagenladungen Zeichen und Nummern jedes einzelnen Frachtstückes angegeben werden.

## LITERATUR.

Die Firma E. Dienst, Leipzig-Gohlis, hat einen in japanischen Styl gehaltenen Export-Preiscurant herausgegeben, der von den Importeuren gewiss mit Interesse durchblättert werden wird. Die zu wiederholten Malen darin ausgesprochene Warnung vor einer billiger liefernden Concurrenz dürfte denjenigen überflüssig erscheinen, welche die Dienst'schen Waaren kennen. Die erste Abtheilung enthält mechanische Instrumente in reicher Auswahl von den einfachsten bis zu den vollkommensten, sowohl in Ton wie äussere Ausstattung. Die letzten Erfindungen sind selbstverständlich an hervorragender Stelle gebracht und durch genaue Illustrationen veranschaulicht. In der zweiten Abtheilung finden wir die Accordions, unter denen einige interessante Neuheiten bemerkenswerth sind. Abtheilung III. zeigt durch 44 Figuren die International Accordions der eigenen Erfindung des Herrn Dienst. Sie erhielten schon 1885 in Antwerpen die grosse silberne Medaille und sind auch auf späteren Ausstellungen lobend erwähnt. Ihre Einzeltheile sind in dem Katalog ebenfalls abgebildet, so der verbesserte, zerlegbare Griff, der verbesserte Stahleckenbalg, der Extrabalg mit Faltenversteifung und die unzerbrechlichen Stahlstimmen. Der Schlusstheil des Preisverzeichnisses wird ausgefüllt mit Mundharmonikas, Blasaccordions, Blechflöten, Nikelflageolets, Flöten, Ocarinas in grösster Auswahl, Accord- und andere Zithern, Bierkrüge, Humpen, Albums, Christbaumuntersätze etc. mit Musik, sowie verschiedene Arten Notenpulte. Es ist zu wünschen, dass dieser Preiscurant mit dazu beiträgt das Absatzgebiet der von der Firma E. Dienst gelieferten Instrumente zu erweitern und zu Bestellungen fleissig benutzt wird.

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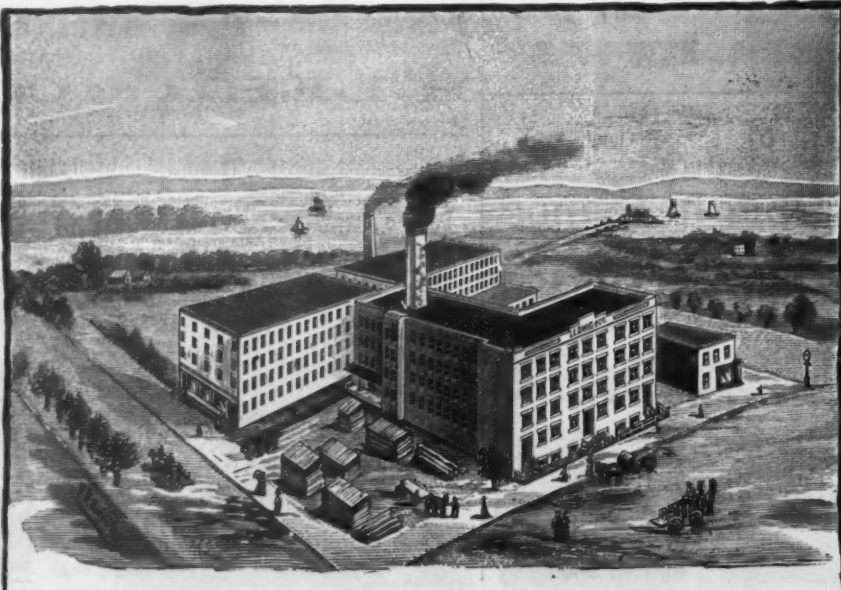
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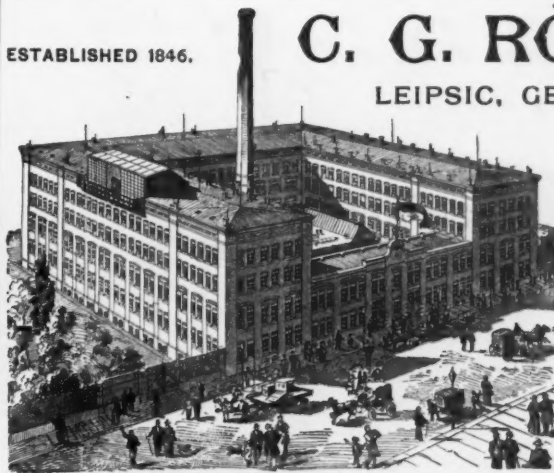
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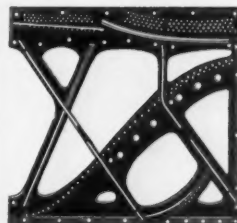


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